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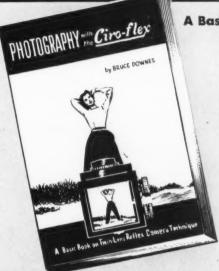
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JUNE 1953

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DEPARTMENTS

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EDITORIAL



From an old drawing: How the professor snapped his wonderful view of the Sahara!

In the OLD DAYS—long, long ago—Kodak used to supply a sealed box camera with a 100 exposure roll which, when exposed, had to be sent back to Rochester, camera and all, for processing. You press the button, we do the rest was the slogan, and the appeal of the small, truly portable camera was born. The major effect from the world's viewpoint, to tell the truth, was that a lot of shooting was now being done without a gun—and very fortunate, too, considering the haphazard eye of the early American weekend photographer.

Despite the excellences of the modern camera, the convenience of present-day photographic materials and the miracle of color, the idea of poking a lens in the general direction of some awesome prominence and then picking up the pieces at the local drugstore a few weeks later, is still with us. The sound of indiscriminate snap-shooting echoes in valley and plain, among amateurs and professionals alike. And, with vacation and travel plans in the air, open season has been declared once again.

We like to think it was a photographer who once said (from under his black focusing cloth), "Travel narrows the mind." At any rate, it diminishes the bankroll, and often closes the gap between reality and illusion with an awful bang (or snap, if you prefer). No place, the traveler soon learns, quite lives up to what one imagines of it.

Nevertheless, the imagination is everything, after all, and here it is June and time to begin thinking of when and where to leave your cares behind you. Whether it's Paris or Cripple Creek, London or Lake Sunapee: in any case—in all cases—we advise you to take along your camera. But with one caution: see before you shoot.

Yosemite has been photographed hundreds of thousands of times. It has been seen not nearly so much. It has been, in some strange way, and like much of the rest of this amazing country, overlooked more often than not. Click! goes the photographer. I gotcha, he says.

"That's what you think—not on your rapax," responds the weighty vista. "I'm not so easily transferred to the silver screen winking behind your shutter. No," (it might say) "I am not the thing I was. And all you've recorded is a flicker, a miss, a mighty blur."

Dismissing any such possibility, our traveler cries, "Now you out there, hold still!" And in a moment is shooting as fast as he can propel film through his machine. Smoke rises from his rapid winder. His eyes tear. His trigger finger grows numb. And all this energy is expended to one purpose. "There," he will say one day to a roomful of blank faces, "There is the valley called Yosemite—now what do you think of me?"

We won't say. We can only look to the few others who stand and wait, searching out the life and majesty of America—those who believe that if they study, think, pray—well, perhaps it will show its true face one day. And when that moment comes, their cameras will no longer be near-cousin to an air rifle, but will have become a kind of recording angel.

Which brings us to a fine photo by Fred Maroon on page 51 of this issue. Not only was it made by a young photographer whose work compares with the best now being done, but this picture of two young women eating ice cream cones on the steps of Chartres cathedral strikes us as a marvelous symbol of all travelers everywhere. Wondering, earnest, stuffed with ice cream and a sense of accomplishment.

So the tourist goes eagerly on his way, hoping to rid himself of dead thoughts gathered through the working year. He holds the pure lens towards the little villas and the large panorama (It was Steichen who said, "No photographer has ever been as good as his camera")—thinking he somehow dominates the landscape by snapping his shutter at it. And, each year, a hundred thousand photographic images give conclusive evidence that "We were there! We, we ourselves!"

It would be carping to deny the charm of that cry.

With the caution, then, to respect your subject as you respect yourself, the editors of AMERICAN PHOTOGRAPHY invite you to a brief survey of the photographic possibilities of our great, big wonderful world.

-BYRON DOBELL

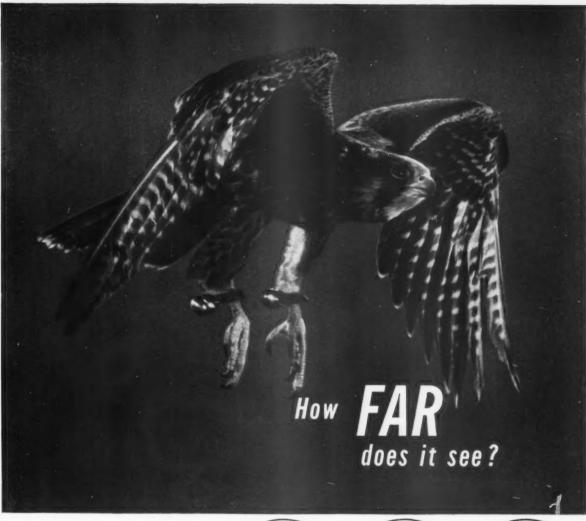
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Notes From A Laboratory

By Herbert C. McKay

STEREO SOUVENIRS

Vacation-Time is now almost upon us and this year we are determined to bring back stereo shots which will really recreate the pleasures of beach and mountain all through the dreary days of next winter. The trouble is that when vacation really comes, we forget most of our good resolutions and bring back pictures which fall into one of two categories; the "Now why did I ever take that?" and the "Now, lessee, who is that and where was it taken?"

But first of all, about that camera. Despite everything said to the contrary, a camera which is to keep on giving results must be treated as a fine instrument and not a necessary evil to be tucked into the lunch basket between the tired ham sandwiches and the boiled eggs. Nor is it a substitute for a brick to be laid on the beach to prop up a book.

Seriously, the beach is the worst, considering the factors of dust-fine sand and salt air. The best solution is to leave the camera at home and take a cheap box camera to the beach, but that is out because there are no cheap stereo box cameras available. The next best thing is to keep the camera in its eveready case and that in the kitbag except when actually making pictures. At all events it is advisable to send the camera to the factory for a thorough cleaning when you return. If you do not, you should not be surprised at any scratches which show up in your pictures during the few months following your vacation.

Now about that vacation itself. At home you rarely make a picture that cannot be duplicated at any time, but the vacation is something else. Many of the pictures you will shoot can never be duplicated, so your first effort will be to make every exposure count. Careful technique is a bore, especially when it is new to you, but it is the only way to be sure you don't lose the shot you value most highly. And if you spend five minutes getting just the picture you want instead of taking 15 seconds to get a "Wish-I-had" it will all be the same by the end of the day. You will never miss that five minutes and you will be very, very glad later on that you did use it to advantage.

Let's get the worst over at the start. That tripod! You can't be bothered on vacation: I know, I know. Just the same, take that ripod. If you absolutely will not, then at least take a Unipod. Failing that get a conventional two section tripod made for

light, amateur movie cameras. I do not recommend the multi-section tripods with a number of tubular sections sliding into one another for complete rigidity.

Next Flash! First of all there is that invention of the Devil called the Inverse Square Law, which was designed specifically to make photographers go mad. It seems that every flash shot made at less than five feet, with very few exceptions, is all washed out. Then when you get ten or 15 feet away the picture becomes shrouded in gloom. In spite of the guide numbers, it seems that amateurs just cannot get flash exposures right. There are now two solutions. First is the Viewmaster flash gun made for the Viewmaster camera. This gun can be adapted to other cameras by any camera mechanic, and it is well worthwhile. A simple rangefinder built into the gun will give you the precise aperture setting-and all your flash shots, close, average and far will be satisfactory. If you already have your flash outfit, you can get a Norwood flash meter which is a separate rangefinder with a dial which gives the same information. Although I have used flash since the old days of explosive powder, I would not now think of making a flash shot without a rangefinder flash control. Even the most experienced of us make errors when we depend on guide numbers and mental calculations.

And don't forget that flash will often make the difference between a good and a poor picture even in full daylight. It is in fact a "little sun in your pocket."

Then too, make it a rule to use the same exposure (shutter time) for all flash shots. Remember the characteristic curve of any bulb starts at zero, rises to maximum and descends to zero. Not only does the flash grow in intensity, but the light becomes more blue as the intensity rises. If you use a fast shutter, you may clip the curve and get a different color light than if you use a slower speed and take in more of the curve. At 1/200 second you are splitting 1/25 into eight parts. While 1/25 may take in the full curve, 1/8 of this time might center the peak giving redder light. If you wish to use high speed, try it out before you go on vacation, be sure the shutter is timed for the peak and then adjust your filters for that color balance. You can obtain filters for very gradual steps of both blue and coral so you can balance either daylight or type A film to the color balance you prefer. This may be splitting hairs, but one trouble with many amateur pictures is that the color is there but it isn't quite the right color. A little attention paid to maintaining correct color balance is well worth while.

Speaking of filters, it isn't a bad idea to carry two extra conversion filters, one a step bluer and one a step more coral than normal so you can cool down a hot light or warm up a cold one. Single steps will not alter your technique, but will often greatly improve color balance in a picture.

Then the film. That's not much trouble is it? You can buy it at any drugstore. Well, maybe, but you'd better not take a chance. Out of ten rolls of color film purchased in drug stores, gift shops, beach pavilions and the like, I lost eight because the film had deteriorated. It was not outdated, but had been carelessly stored. Get your vacation supply from a photographic dealer in whom you have confidence. Leave the film in the original package until you load the camera. Mail the film to the laboratory within 24 hours after removing it from the camera. The processed film can accumulate at your home if you do not wish to have it sent to you for examination and checking.

It has been my experience that film spoil age is more often due to causes for which the manufacturer is not responsible than otherwise. The care you use will be reflected in better picture quality.

Do not use your vacation for making experiments unless you deliberately choose subjects whose loss will not be too disappointing. It is better to do your experimental work with filters, flash and the like before you leave home. Do not try some new technique on the spur of the moment. because even those unconventional techniques which are valuable have a way of failing the first two or three times you try them.

So much for the outfit. What about the pictures themselves? What are you going to shoot? Oh well of course, we know that, but aside from those pictures, what will you shoot? And how will you do the shooting?

A beautiful girl, a bathing suit, a sunny day! You can't miss! Or can you? If your purpose is anything more than making a souvenir of the young lady, you can miss so easily it is pitiful! We can't go into art anatomy here, but here is a single sentence lesson. Pose the skeleton, the muscles and skin will take care of themselves. That is as faulty as most generalities, more so perhaps, but it is a starting point. Try it

Now that we have disposed of the universal vacation subject, let's think about your vacation. What is it anyway? What gives you the greatest pleasure? Anticipation plays a big role doesn't it? Then the preparations in those days preceding vacation are certainly a part of your vacation. They belong in the record. What about the others in the office? Those who have been

(Continued on page 8)



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and are back are the most envious, for they have a long year ahead. Those who are to follow you are envious because of impatience. A few of them are sincerely glad for you, but most of them feel more or less vacation envy.

There's an idea for some preliminary shots. The chap describing the bomb-shell he met, then there is Jack telling about the tarpon he caught but which for some reason could not be mounted, and Bill who won every tennis match at his vacation camp. Funny thing, nobody ever seems to have been just an ordinary vacationist. Still, get a few shots and see if you can make the pose suggest the story.

There is shopping of course, and packing, and—well even the reading of vacation folders comes in handy. Suppose you go to Cuba. A nice preliminary is a shot of you at home reading a folder plainly lettered "Havana." It will very probably have a picture of Morro Castle upon it.

Don't forget the start, the railway station, airport or dock—or maybe your home with the loaded car just out of the garage. Whatever it is, get one or more action shots of this.

Next you have to go from home to the vacation spot. This is not a matter of simple

and instantaneous teleportation, you have to travel. Record that travel.

So you have used up a roll or so of film on your vacation and you're not even there yet. Good! And before the economy cramp strikes you, let me suggest that if the purse ninches eat a sandwich at the drugstore for dinner instead of the fancy seven-fifty steak you had planned, and get another roll of film. Don't forget that time passes quickly and that your pictures form the only tangible part of your vacation which you can keep and use repeatedly. Or put it another way, remember the Hollywood axiom, "Film's the cheapest thing on the lot." Shoot plenty of film. You think that ten rolls will do fine, a roll a day for a ten day vacation! After all that is close to 300 shots. You can never find that many subjects and if you do you will never sit through looking at 300 pictures! Photographically speaking, that is poor logic and poor arithmetic. Let's break it down.

If you get to shooting with a group you'll come to the end of a roll almost before you have started. You'll learn that many days find you with two or three exposed rolls, that is, if you shoot all you want to. But suppose you do end up (Continued on page 10)



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ERCONA CAMERA CORP. Dept. V-4, 527 Fifth Ave., New York 17, N. Y. Notes From A Laboratory

(Continued from page 8)

with 600 shots. You get home and before mounting you throw out 200 for various reasons; (poor exposure, blur of motion, finger over lens, accidental exposure and this and that). So you mount 400. After looking at them you'll throw out another 200 for reasons less obvious. They are not quite right. Then after a time you will find that the final 200 will boil down to 50 or 60 which really satisfy you. The rest rarely are looked at, but you do have a good souvenir collection.

If you take a lot of care and shoot only 50 pictures to start with, making sure that every one is just what you want and just as you want it, fine! You'll wind up with a half dozen good shots!

Only the professional, working in a familiar studio can reasonably expect to get a higher average than one in three; the exact proportion of course depends upon the degree of your ability to criticize your own work. But if you want a goodly collection of pictures, play safe-shoot at least five shots for every one you expect to keep.

You can shoot all the famous buildings and monuments if you visit a strange cityand you will find them all on penny postcards at the dime store! You can shoot members of your own group, and except for stray background you might as well have shot them in the park at home. Then you can shoot the characteristic subjects, the little corner store, the people in the streets, the amusements-and you can use your own group for incidental figures and get pictures which carry the vacation atmosphere.

And-when you find that picture you want to be sure of-use a tripod to get a rock steady picture, and use a flash if at all necessary to get the best light balance. The flash does not have to be mounted upon the camera you know. I prefer an extension at least five feet long, but then that involves more trouble in use.

Use your meter constantly. You will be in unfamiliar light, you cannot depend upon familiar techniques. Go slowly, make a real effort to get good pictures. If you do this you should be able to bring back at least one picture in ten of which you will be very proud indeed, and maybe even one in four of five which you are happy to show.

Vacations come to an end, and like the start, the end is a part of the whole, so keep right on with your pictures until that first morning back on the job. Then when the films are back and mounted and proofed, you can set up your projector and say: "Now this was my vacation!"



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The Foreign Lens

excerpts from the photographic press abroad

Pamela Smith writes in The Amateur Photographer (England): "Without a doubt, one of the biggest hindrances to successful night photography is the attitude of the general public, who regard anyone using a camera when the sun is no longer directly overhead as rather odd, and a person using a camera at night as definitely crazy . . . I treasure the memory of a woman who rushed up to me while I was counting out ten seconds for the (night) picture of the waterfront at Montreux, and said pleadingly in a broad Cockney accent, 'Oh, why don't you wait till morning dear? You'll get it ever so much better!"

In another issue of the same publication a rather disturbed reader forwards a clipping which says that English scientists have discovered a way to trace water-main leaks by putting radioactive material in the water. The leak is found by testing the main with a Geiger counter. The reader writes: "What will be the effect on photographic processing if this practice becomes widespread, and our water may be dosed with radio-active salts. presumably without warning? If the concentration is large enough to be detected by

a Geiger counter through several feet of earth, surely it will have an appreciable effect on sensitive emulsion. . . .'

From Le Photographe (France) we quote the recent advertisement of our favorite non pussyfooting portrait photographer:

"She's charming! But what a pity that her eyes are so small! But, it doesn't really matter . . . Bzoca and Company will enlarge them without disturbing her charm in any way . . . de Bzoca and Co., Specialists."

EDITORS' NOTE

Mr. George Wright, who has been Managing Editor of AMERICAN PHOTOGRAPHY for the past several years, recently resigned his post in order to devote himself to free-lance writing and picture consultation. His most recent work was done as Managing Editor of the 1953 American Annual of Photography, now being distributed across the nation. The succeeding editor, Byron Dobell, was formerly an Associate Editor of U.S. Camera magazine. In a forthcoming issue Mr. Dobell will set forth some of the ideals and intentions of the new editorial policy of AMERICAN PHOTOGRAPHY.

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AM A PHOTOGRAPHER by profession and my hobby is painting. Painting with oils, casein or water colors rather than with light, is the change that lets me escape from the mechanical exactness of the camera.

My paintings are not all done with the aid of the camera. At times the subject matter originates entirely in my mind and when the mood strikes, I may pack my paints and spend a day painting directly from what I see.

On the other hand, my camera is faster than a sketch pad in recording a scene I want to capture for a future painting and is easier to carry than an easel, paint box and canvas while traveling.

Quite often in recording the scene, I take more than one view of the subject, sometimes moving in for detail shots. If this is not possible I may make big blowups of certain sections for reference.

The procedure I follow is simple. I place the negative of the photograph in the carrier of my enlarger and I throw the image on the canvas instead of the usual photographic paper. At this point the technique varies. In some instances, I want to keep the painting very close to the actual photograph. This does not mean that I may not leave out a



I SKETCH WITH MY CAMERA

Here is a Vacation Suggestion!

Text and photographs by Dan Rubin

tree that does not help the composition. In this case I usually use a fine pen and india ink. In painting the canal scene, I wanted the drawing lines to show in the finished work, so I used a bamboo pen instead of the usual fine one.

For rough sketching I use charcoal which I find helps keep the painting loose. Many paintings credited to the old masters were merely supervised by them, with little or no brush work, yet even to this day there are many controversies as to whether certain works of art were done by the master or his student.

Many of today's and yesterday's well known painters used aids such as the camera lucida, a system of prisms and lenses which permitted the artist to look at his subject and have the image appear as if it were projected on his drawing surface. This enabled him to trace the subject. Artists also used a camera but on a larger scale and without film. This made use of the camera obscura. The subject was placed in a well lighted room and the artist was in an adjoining darkened room. The wall between was fitted with a pin-hole and later a lens. This arrangement caused the image of the subject to be projected on the artist's canvas and therefore be traced.





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SPEEDLIGHT

ANDREW F. HENNINGER

Light is light isn't it? At least I have always argued to this effect with my friend, who uses speedlight and consistently gets better slides than I do. Recently we made some color shots with my camera and his speedlight in the same location and of the same subjects I had previously taken with other light sources. The slides were vastly superior in color balance, in general quality and the background was well illuminated, though only one light was used. I now agree with my friend that there is a difference in the lighting, but why should there be?

A. S., Cleveland, Ohio.

A flashtube produces light by ionization of an inert gas; a flood lamp by electrically heating a filament to incandescence; a flashbulb by burning a metallic element in an atmosphere of oxygen, while the sun radiates energy in the form of light during a continuous cycle of elemental changes. While the light producing methods vary, the end result is substantially the same, though there are considerable differences in the characteristics of the light produced.

One of these differences is color temperature, which is highly important in photography, especially in color work. Since the color temperature of speedlight remains constant and a close match for daylight color film, more consistent results are obtained with its use than with sunlight which may vary a wide range. Flood lamps and flashbulbs require the use of color film which is balanced for a lower color temperature; perhaps requiring, in addition, corrective filters for more exact matching of color temperature to film.

Another difference between speedlight and the other sources is the extremely brief flash duration of the first. It may range from about 1/500 to 1/10,000 second, depending upon the type and power of the unit. This is slightly disadvantageous, especially when color films are used, as the emulsion does not respond fully to the amount of light provided. This effect is known as reciprocity law failure. It's not a big bug-a-boo to cause sleepless nights, being more of academic rather than practical interest. The very

small percentage of light that isn't fully utilized may be compensated for readily by opening the diaphragm slightly wider.

While speedlight flash duration is very brief, adequate exposures are obtained even with small diaphragm apertures. Obviously the light intensity must be extremely high to produce this effect in time intervals as short as 1/5000 second. This is another difference in speedlights as compared to other light sources and probably accounts for the differences you noticed between transparencies exposed by speedlight and other types of light.

If we compare a sunlight exposed negative taken at 1/50 second and f/16, and one of similar density exposed by speedlight at 1/5000 second and f/16, the latter is obviously exposed by a light 100 times brighter than the sun. The peak lumen output of a flashtube may range as high as 25 or 30 million. Take this light indoors where it is free to bounce from walls and ceiling and you can expect it to perform tricks far beyond the scope of other sources.

Each time light bounces from a reflective surface a certain amount is lost. By starting the series of reflections with light of higher intensity, one can assume that it will be reflected many more times before diminishing to the point where the film will no longer respond. This longer chain of reflections tends to fill in the shadows and provide increased and more even background illumination.

Remember, earlier mention was made about the reluctance of films to respond fully to speedlight flashes because of the shorter duration. Films have another interesting trait, in that they do not respond fully to light of extremely high intensity as provided by speedlight. This effect is most pronounced-and most valuable-when there are white or light colored objects in the picture. They will not block up, but instead are shown with beautiful gradation and infinite detail that never ceases to amaze the photographer. Since more light is reflected from the lighter objects the film is responding at a proportionately lesser rate than it is to reflections from darker or shadowed objects. This characteristic imparts an added touch of photographic quality to a transparency and produces a blackand-white negative with tonal range more readily reproduced by enlarging papers.

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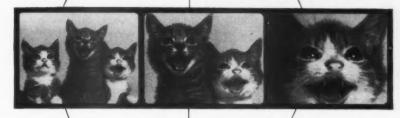
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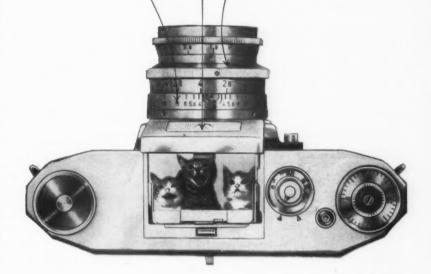
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COMPARATIVE FILM SPEED RATINGS GUIDE

The following abridged table, copyright 1951 by Morgan & Lester Publishers, 101 Park Ave., New York 17, N. Y., compares the most common film emulsion rating systems and will prove a handy guide when using European films and meters.

When using exposure meters calibrated in degrees Scheiner, it is advisable to use only the film speed values as furnished by the meter manufacturer, rather than obtain them by conversion. The same applies to the Weston, General Electric, and other exposure meters on the market.

A.S.A. Exposure Index	Weston	H&D	American Scholner	European Scheiner	DIN
1.0 1.2 1.6 2.0 2.5 3 4 5 6 8 10 12 12 12 12 40 20 25 32 40 10 125 125 32 40 100 125 40 125 40 125 40 125 40 40 40 40 40 40 40 40 40 40 40 40 40	.7 1.2 1.5 2.5 3.4 5.6 8 10 1.2 1.6 2.4 3.2 4.0 5.0 1.0 1.2 1.6 2.0 2.0 2.0 2.0 2.0 2.0 2.0 2.0 2.0 2.0	17.5 25 30 38 50 63 75 100 125 150 200 250 300 400 500 800 800 1.600 2.500 3.120 2.500 3.120 6.250 8.000 5.250 8.000	8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 22 24 25 26 27 28 30 31 32 34 35 5	14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41	1/10 2/10 3/10 4/10 6/10 6/10 7/10 10/10 11/10 11/10 12/10 13/10 16/10 18/10 20/10 21/10 22/10 23/10 25/10 26/10 28/10

COMPARATIVE FILM SIZES

Systems of describing the width of films also differ in some European countries, notably France and Germany. One of the most common systems follows (courtesy of Burleigh Brooks Co.):

120=B2 116=D6 122-G6 616=PB 16 117-R1 620-PR 20

DARKROOM KITS FOR G.I.'S

Photography fans in the armed services who want to do their own developing and printing during off-duty hours can get the FR Home Developing and Printing Kit and the FR One Shelf Darkroom at Navy ship stores and Army Post Exchanges.

Relatives and friends will find that these kits make ideal gifts. Many men in uniform are camera enthusiasts and with these kits they can develop their shots no matter where they may be.

As for disabled or temporarily hospitalized veterans, photography is doubtless



Edward Lear

Traveling? Don't forget your camera-See page 20

tops in the field of occupational therapy (some, but not all hospitals, provide the necessary equipment).

Designed for the serious hobbyist, the one shelf darkroom contains a special adjustable roll and film developing tank, 32ounce bottle of Super X-33 fine grain developer, a 32-ounce bottle of Fixol acid fixing solution, a 32-ounce bottle of paper developer, an absorbent film squeegee, a stainless steel thermometer, print frame, two stainless steel film clips, three 5x7 Printrays in safety colors, two Printongs, 16-ounce graduate, stirring rod, safelight bulb, package contact printing paper, 30 page instruction book and one practice film. This unit is priced at \$14.30.

The FR Home Developing and Printing Kit, for the beginner, contains a special adjustable roll film developing tank, a bottle each of negative developer, bottle paper developer, and Fixol, three Printrays, print frame, safelight bulb, two stainless steel film clips, package printing paper and instruction book. Price, \$8.15.

If kits cannot be obtained at PX's, ship stores or photo shops, write to FR, who will arrange for overseas delivery. The FR Corp., 951 Brook Ave., New York 56, N. Y.

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70mm HIGH SPEED CAMERA-50 FRAMES PER SECOND

A new 70mm high speed missile camera is announced by the Charles A. Hulcher Co., Inc., of Hampton Va. This unique instrument takes pictures of 70mm film at rates up to 25 five-inch frames, or 50 21/2-inch frames per second. The camera has been designed to overcome the difficulties involved in the complex mechanisms of conventional cameras, especially in the film transporting and shutter systems.

The camera's design contains no reciprocating parts and its double disc focal plane shutter provides extremely high motion-arresting characteristics. The camera's large frame sizes, 71/2 or 15 times the area of the 35mm camera, greatly facilitates the use of long focal length optics. The camera is equipped with reflex focusing, variable frame speed control and electric braking. Frame sizes may be changed in two minutes.

The Hulcher 70 fills a long existing gap between the high speed small frame of motion picture cameras and the large frame size of still cameras. It produces pictures as large as stills in sequence as fast as movies.

The unit weighs 32 pounds and uses standard 70mm perforated film in 100-foot daylight loading spools. Already in use at several laboratories and missile ranges, it has proved to be a valuable tool for scientific research and development.



Hulcher 70 (above) takes fast sequence shots (below).

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ED DODD WINS MOVIE AWARD

A new 30-minute non-commercial colored movie, featuring Ed Dodd, creator of "Mark Trail," has been named one of the outstanding outdoor films of 1953 by the National Wildlife Federation. This is the first formal commendation ever given by the Federation to a film of this type.

Titled Water Wilderness, prints of the film are now available at no charge for showings to clubs and organizations throughout the country. Fishing and wildlife incidents were filmed deep in the Everglades, and include tarpon, shark, 'gator, sting ray and other sequences. Water Wilderness is available on a loan basis from the Western Auto Supply Co., 2107 Grand Ave., Kansas City, Mo.

SUMMER SCHOOL

The Doscher Country School of Photography announces the eighth Annual Summer Program which starts June 8, 1953. The following courses and instructors are offered: Child Photography, by Josef Schneider; Make-Up, by Bob Jiras, head of CBS Television Make-Up; Pictorial Photography and Exhibitors Seminar, by Hans Kaden; Miniature Camera Techniques, by Peter Gibbons; Color Slides courses, by Helen Manzer and Alice Stark: Photography for Teachers, an accredited course for school teachers, by Gerda Peterich; Keystone Course, Advanced Technique, Pictorial Control Methods, Portraiture and Retouching and Dye Transfer Color Printing, by the school's director, John W. Doscher.

For further information, write to the Country School of Photography, South Woodstock, Vt. Please mention AMERICAN PHOTOGRAPHY when writing.

CANON CONVERSION

Balfour, Guthrie & Co., Ltd., makes the following announcement: henceforth all Canon IV cameras to be converted to the new Model IV-S2, as part of the Canon free conversion policy, are to be forwarded, postage prepaid, only to the Professional Camera Repair Service, 480 Lexington Ave., New York, N. Y.

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Here is a book that covers every phase of lighting control for color as well as black-and-white photography—including available light, bounce light, strobe, flash and flood, as well as sunlight, daylight, moonlight, ligh key and synchrolight. Jacob Deschin has written many bestselling books on photography, has contributed to many photo journals, and is the Photography Editor of the New York Times.

This first book by one of the topranking photographers of women in America covers the difficult but pleasant art of photographing the female sex both indoors and out, by flash or flood, by sunlight, daylight or even moonlight. It tells what kind of makeup, light, background, film, exposure and development you need—and also how to pose your model for best results.





This volume shows the seri-This volume shows the serious photographer how to take better flash pictures, and how to avoid some of the things that crop up and cause vexation. Flash photography has long been considered difficult to master because too many people refuse to accept its simplicity. ADVANCED FLASH PHOTOGRAPHY offers authoritative and under the property of the prope FLASH PHOTOGRAPHY offers authoritative and up-to-the-minute advice on the technique and equipment peculiar to flash work.

25 TITLES TO CHOOSE FROM

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 Movie Making for Beginners—Herbert McKay
 Home Portraiture and Make Up—Seymour and
- Symons Tricks for Camera Owners
- 10. Glossary for Photography—Frank Fenner, Jr.
 11. Outdoor Photography—Grierson
 15. Manual of Enlarging—Stephen White
 19. Selling Your Pictures—Safranski
 21. Beginner's Book of Photography

- 27. Press Photography—Kip Ross
 28. Color Movies for the Beginner—Tuttle
- 29. Negative Retouching and Print Finishing-Draper and Harkness

- 32. Commercial Photography—Victor Keppler
 33. Editing and Titling Movies—Sprungman
 34. Home Built Photo Equipment—Burton
 35. Making Your Picture Interesting—Thiesen
 36. Add Sound to Your Movies—Sprungman
 37. Photography for the Traveler—Don Nibbelink
 38. Photochemistry Simplified—C. J. Spinatelli
 40. View Camera Made Simple—Berenice Abbott
 41. Modern Color Photography—W. P. Durning
 42. Advanced Flash Photography—Rus Arnold

- 42. Advanced Flash Photography—Rus Arnold
 43. How to Photograph Women—Peter Gowland
- 44. New Lighting Techniques in Photography-Jacob Deschin

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SO, YOU'RE GOING TO EUROPE!

ourists, expecting to do a turn-about and become foreigners themselves in just a few weeks, should have some facts about traveling outside of the United States.

The customs procedure is often perplexing but not to be worried about unless you have hidden contraband in your camera case! You may be outraged, however, at the border of Ruritania should officials confiscate half your film supply.

"But I read that 14 rolls were permitted," you may say, as seven are taken from your grasp. Nevertheless, this is not the rule; you will find that most border officials are fairly lenient toward American travelers, and are often more helpful than hindering.

For the most part travelers are allowed to take ten rolls of unexposed film and two cameras—all claimed as personal baggage—into European countries.

Before You Go

When buying new equipment prior to a big trip (and who can resist some new item for the occasion?), be sure to test it in advance of departure. Whether a camera itself, or accessory lens or filter, be sure it works. Although Europe has excellent camera technicians, it would be an unhappy experience to discover a defect at a late date. It is imperative, too, to give your equipment a thorough servicing before leaving.

The beginner who is going to buy a camera in honor of the trip should be advised by his camera dealer as to what type will be most suitable for him. Not everyone will want to be burdened with a lot of equipment, but such basic things as filters, lenshood, meter and tripod are urgently recommended.

Register Your Camera

One customs official reports that registering expensive equipment is not required when leaving the States. However, play it safe. Have the official who checks you out list your camera by number in your passport. Then, on returning, there can be no question about ownership. Also, a bill of sale for equipment purchased in this country, as well

as an insurance policy, are excellent means of identification.

Care of Equipment

It may be a vacation for you—but not for your camera! That magic box will be working very hard, with no chance to rest in a dustproof closet between shooting sessions. Chances are you will take your photographic equipment wherever you go.

Inspect all glass surfaces—lenses, filters, ground-glass, etc.—frequently, using lens tisues and brush to keep them clean. On shipboard, check camera and lenses immediately before every shot, especially if you are in the bow of the boat. In very dry territory, watch out for fine grit on the lens.

What Shall I Photograph?

Obviously family and friends enjoying the pleasures of new places will top the list of photographic subjects. Then, there are the landmarks and characteristics of each new country visited. New vistas surround the novice voyager with such confusion that at first it may seem difficult to focus clearly on the dazzling "new" environment.

One soon learns to relax and love it, and to give his photography careful thought.

Abroad, as well as at home, there are certain places where a camera cannot be used. Strategic military bases, or some churches may fall in this category. Check with local authorities about possible restrictions—and respect their rules. Foreign peoples have customs and traditions, as do we, and justifiably resent trespassers. Tact, politeness and American friendliness go a long way in tourists' international relations.

Whether you plan to make a movie or still record of this much anticipated journey, occasionally identify the route of your travels: a road sign or obvious landmarks (Eiffel Tower) will do, and will be helpful in later editing and presentation of pictures.

Proper Exposure

The quantity of film one can take en route is limited. Of course you don't want to miss

a shot. If this is your first camera experience, a general rule is to plan pictures so that the subject is predominently in either sun or shadow. Exposure is determined accordingly (see that useful paper that comes round each roll of film). Several manufacturers have cardboard exposure and shutter speed guides which are easy to operate and very useful if you have no exposure meter. Of course, the meter is best.

Film Data

Black-and-white films are usually available in Europe, but color films are not. So take with you the color film you expect to use during the trip. For 35mm, the 36 exposure roll is preferable because of less frequent need of loading the camera, and more inviting, lower cost.

Film should be returned to the States for processing as soon as possible. If you must keep it with you, be sure it is always cool and dry. Do not hermetically seal the film package before returning 35mm film to its can for mailing or storage, but remove the rubber gasket so moisture can escape.

Films manufactured in the U.S. should not be mailed back in foreign film cartons. In fact, if film is purchased abroad, have it processed there. In some cases films cannot be taken or sent from one country to an other for processing. At any rate, all personal still and movie films that are returned should be declared and clearly marked:

Exposed film for processing. Pictures for personal use exclusively—not for any commercial purpose whatsoever.

Registered airmail, incidentally is generally preferred to air express in returning films to the States.

Projecting Pictures Abroad

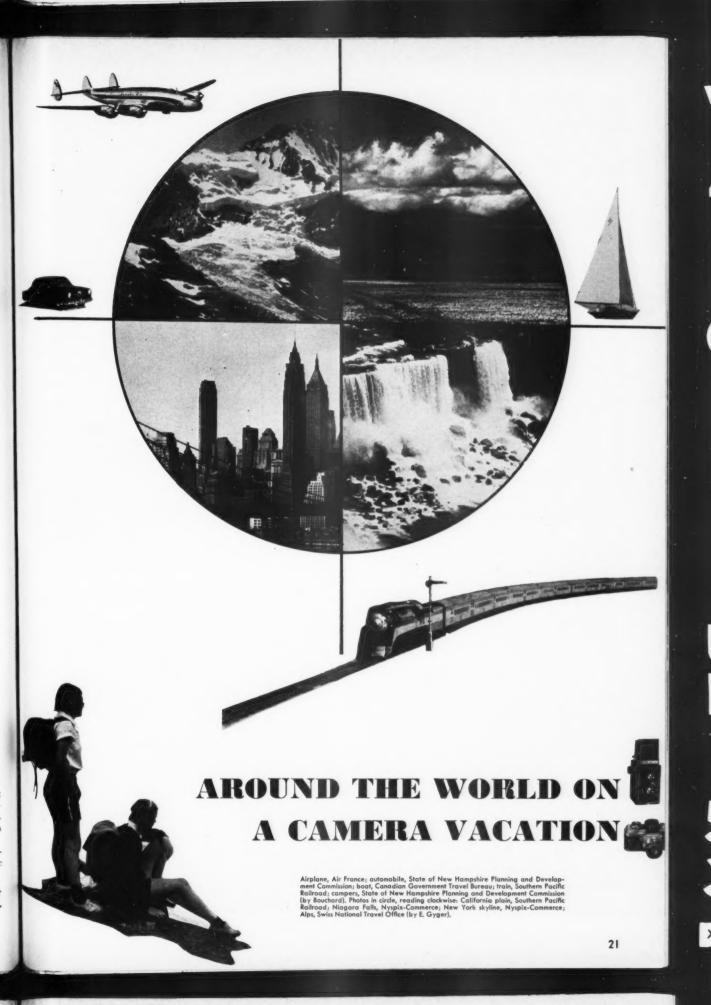
Try to find out from friends in Europe, or from European consulates here, about the electric current in any country where you may wish to project films or slides. Your electric company will give you information about converters for American equipment.

Welcome Home!

But now there are customs officials on our own side of the ocean, and they have their rules, too! For specific details about regulations, duties and allowances, for returning citizens, write the Bureau of Customs, Washington 25, D. C., or consult with the U. S. Department of Commerce which has offices in most large cities here.

Make it a good trip; make it a photographic trip. Come back a more enthusiastic photographer than ever before!

-DJ.





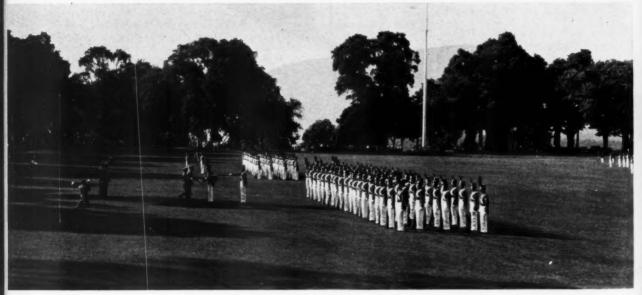
Vermont Development Commission (Derick Studio)

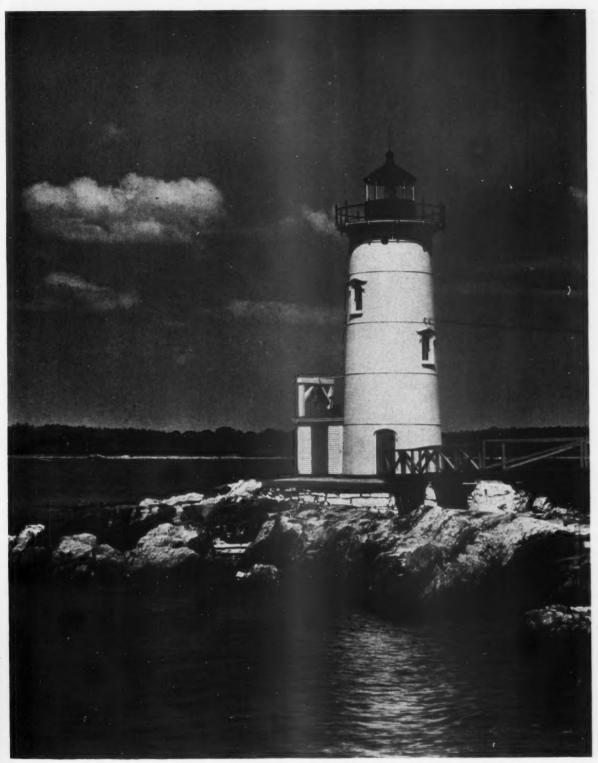
Some say it's prim, others say it's trim—in either case, when persons are referring to the north eastern United States they are thinking of the crisp quality of the region's architecture, atmosphere and citizens. Above, the old church at Bennington, Vt. Right, an ancient field piece used at Fort Niagara, Youngstown, N. Y., during the French and Indian Wars. Below, the famous West Point weekly review.



Nyspix-Commerce







State of New Hampshire Planning and Development Commission

Shooting with a light yellow filter, 1/100 at f/11 on fast pan film, Douglas Armsden made this classic picture of the Portsmouth Harbor Lighthouse at New Castle, N. H., at high noon.



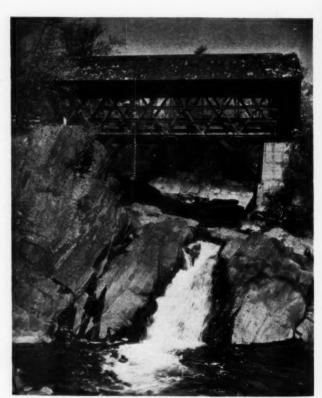
Vermont Development Commission from Derick

It's a lazy, sunny day, so close down your lens to get sparkling detail.

THEN THERE is the wooded northeast, where languid summer days may be spent drifting on mirror-like ponds, a fishline hanging over the gunnel of your rowboat. There are the cooling moments beside thundering waterfalls that bring relief during a real "scorcher." And there are those exhilarating sails on sea and inland lakes that are counted among the happy times of vacation weeks.

Many are summer's moods, and many are the pictures that can be taken of them. So give it some thought as you doze in the hammock. The shots you get will well be worth cutting siesta time in half!

Summer's unexpected showers are a constant threat to hiking, picnicking and boating picture makers. Carry a gadget bag or plastic cloth. It's worth the little inconvenience to prevent soaking by sudden cloudbursts.



State of New Hampshire Planning and Development Commission (photo by Eames Studio)

Tradition says hold your breath and make a wish when crossing a covered bridge. Hold your camera steady, or you'll later wish you had!

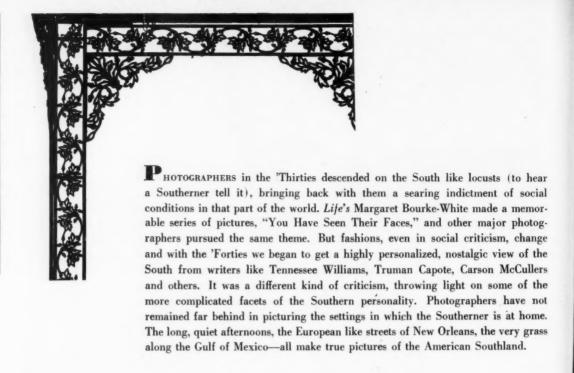


She's pretty, she's sleek (we don't mean the boat!) What better setting is there for a picture of your favorite gal? Remember your lens shade to cut glare from water.

Nyspix—Commerce

Figures in foreground give grand scale to Chequagua waterfall.





The pastoral South has not only attracted American tourists, it has also inspired visitors from other lands, some of whom consider it to be the most evocative part of America. Below, a quiet afternoon.





Southern Pacific Railroad



Frances Mari





THE WEST was the last part of the United States to be settled and is still a refreshingly unknown, untrammeled part of the world. Facilities for dudes with cameras are plentiful, however, and the "lone rider" technique is by no means recommended. Light is the overwhelming factor in the Western landscape; light bleaching down at high noon on you and your pony; light modeling the gypsum sands of the desert regions; light plainly illuminating the fantastic forms of the Grand Canyon, with its weird suggestion of a once great city melting into the Colorado River. But, especially, there is the light of the most beautiful sunsets you have ever seen. One traveler reports that a box camera will do as well as any for capturing a Western sunset on color film. He suggests 1/5th of a second at f/11 as an average exposure—which means setting the camera on "Time." With a more advanced camera, 1/25 at f/3.5 is recommended. In either case, a tripod or other steady support is a must. On the opposite page you see a fine example of such an end-of-the-day scene in Montana. Notice the abrupt silhouette of the grass in the right foreground. Details like this make exciting pictures so be on the alert for them.



uthern Pacific Railroad



Northern Pacific Railroad

American Airlines

Above, the blazing gypsum desert of Southern California. Small lens aperture gives great clarity and depth of field under such conditions. This is the territory that has been made famous by Edward Weston's photographs. Above, right: a beautiful dude is helped into a set of chaps at one of the many ranches catering to the tourist. Camera tours are often available. Right, two cowboys in a well-balanced photograph made near Superstition Mountain—which hides the Lost Dutchman Gold Mine in Arizona. Opposite page, below: the fabulous Grand Canyon of the Colorado River. Color film is an essential in "shooting up" the West, no more so than at the Grand Canyon. You will want the convenient miniature-size camera, too, in such areas.





Northern Pacific Railroad



29

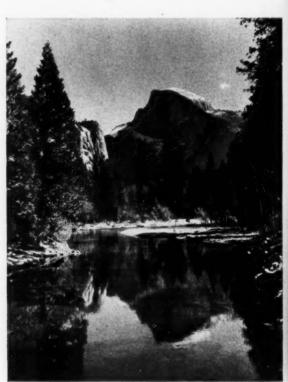


Out of the West have come some of the great names of American photography. Beginning with William Henry Jackson, who photographed many of the regions that are now our national parks, and including Arnold Genthe who watched the flames devour San Francisco in 1905—the names of Ansel Adams, Imogen Cunningham and the father and brothers Weston, race like quick, marvelous hoofbeats across our photographic history. So the serious amateur must contend with a real tradition and with fine standards of photography when facing the enormous wealth of natural phenomena between the cold mountains of Washington State and the pink sands of Arizona. As with all photography, the crucial problem is one of selection. The West remains a great challenge to craftsmanship and the power of the photographer's vision. Live up to it!



Southern Pacific Railway





Southern Pacific Railway

Upper left, the crest of Mt. Shasta. Left, the Big Room at New Mexico's Carlsbad Caverns with a ceiling 350 feet high and colored limestone deposits. Above, Half Dome in the Yosemite Valley of California.



Southern Pacific Railway

The Great Western Divide in Southern California. Here the waters of the continent divide; part of the same rainfall will spill towards the Pacific, part will find its way to the Atlantic. Always a moving concept as well as a natural wonder, the Divide runs like a heart-line through the Western States.

CANABA

WESTERN WILDERNESS, old Quebec and the Gaspe probably come to mind first when one thinks of expansive Canada. The photographic opportunity in this country is great—if you're rugged and anything like a woodsman, you may capture exciting shots of elk and bear. Then there is the logging industry, lumber camps and pulp mills. Fishermen of the Gaspe and Nova Scotia, as well as fishermen up from New York all will provide you with many treasured shots.

Although Canadian customs men will ask to see cameras, no duty is imposed on them or on a reasonable quantity of film. To facilitate travel a major airline has a pre-clearance service in crossing the Canadian border. Inquire at your travel agency.





Ottawa's Peace Tower (left) and a "Royal Mountie" make colorful setting for family photos. In long shots (Nova Scotia, above), large middle distance objects (tree), well placed, help composition.



National Film Board of Canada photos courtesy Canadian Government Travel Bureau

Bow River Valley, Banff, Alberta. These western Canadian shots were taken by Gar Lunney, with a Rollei, standard for all Canadian government shooting. Lunney is on the staff of the National Film Board of Canada.





Pan American World Airways

TO BE IN ENGLAND . . . !" June is one of the loveliest months in Great Britain, and this June promises to be especially exciting. For the much anticipated Coronation will enable many amateurs to photograph the magnificent Royal Procession. Don't forget to make good use of your telephoto lens, whether you are using a still or movie camera, for your seat may be far away (if you're lucky enough to find a vacant windowsill for hire!).

Subject matter in England is available by the basketful—don't overlook places off the beaten track in the gentle Cotswolds and the Lake Country. Abandoned castles and ancient churches offer unlimited photographic possibilities. For the sports lover, there are famous cricket matches and Wimbledon tennis.

	June	July	Aug.	Sept.
Days of Rainfall	12	13	13	12



Photographs by Josephine U. Herrick



"They're changing the guard at Buckingham Palace" (opposite page) -a must for your camera. For the rural scene above, the camera was focused at 25 feet, f/16 for detail in background and foreground.

Will R. Rose High St. Oxford

Selected photo shops

Kodak, Ltd. 45, Corporation St. Birmingham

Kodak, Ltd. 184, Regent St. London W.C. I

St. Martin's, Canterbury. Photo was shot into sun, meter read for shadows.





Clovelly, North Devon. Yellow or orange fil-



DENMARK



Danish National Travel Office

LAND OF THE KINGS OF OLD—Harold Bluetooth, Canute the Great and Christian IV (who is caricatured above). Denmark abounds in relics, scenery and happy towheaded people for your photographic record.

Use lots of color film in Scandinavia; the lush landscape and gaily painted houses in rural regions stand out sharply against the clear atmosphere. You'll travel on ferries much of the time, going from one island to another (Denmark is made up of many islands), so be especially careful about moisture and salt water spray on your lenses.

For sports photography, there's much to be found from the soccer fields to waterfront. Danes are enthusiastic sailors; their sleek boats are wonderfully photogenic.

Days of Rainfall	June 12	July 15	Aug.	Sept.
	14	10	10	1.4







Danish National Travel Office (Kostich)

Above: a street in Aarhus, Denmark's open air museum. Left: waterfront scene near Jutland was taken with Argus C-3, medium yellow filter, f/11 at 1/50.



Pan American World Airways

Left: Frederiksborg Castle, built by Christian IV, is now a national historic museum where you should employ your camera outside as well as within.

Below: hikers on the west coast of Jutland were photographed with Argus C-3, medium yellow filter, f/16 at 1/50.



Danish National Travel Office (Kostich)



At the left is fabulous Tivoli, Copenhagen's 110-year-old playland. For night shots such as this, use a tripod. Long exposures require rock steadiness!

Mel Gumpin

Selected photo shops

Kodak Aktieselskab Ostergade I Copenhagen Bach & Kirk, A/S Vimmelskaftet 38 Copenhagen Kongsbak & Cohn Vimmelskaftet 43 Copenhagen Thorkild Henriksen Skoubogade 4 Copenhagen



Albert Steiner

Photographers traveling to Switzerland will probably want to concentrate on shooting the exciting, towering Alps. Mountain shooting can have confused results unless you compose your shots with selectivity and care. Haze filters are recommended for color shots, and yellow, or red filters for black-and-white work, for dramatic effects. When climbing the Matterhorn (pictured below)—if you're that ambitious and agile—by all means use a 35mm camera. It's easy to carry and most convenient to use.

Tourists should know that two cameras per person are allowed duty-free. Generally, two unexposed rolls of film may be taken in.

Days of Rainfall June July Aug. Sept.

Selected photo shops

Kodak S.A.

II Rue de la Confederation
Geneva
Kodak S.A.
I3 Avenue Jean Jacques Mercier
Lausanne
W. Koch
Bahnhofstrasse II
Zurich

Beringer & Pampaluchi





Albert Steiner

Notorious Matterhorn (opposite page) has daunted many a climber, but now has routes for even the novice. Pontresina, in the Grisons region at the head of the Roseg Valley (above) is a well-known year-round resort. Terrain left by ancient glaciers makes interesting patterns before your camera. You'll photograph medieval buildings (below) in Zurich.





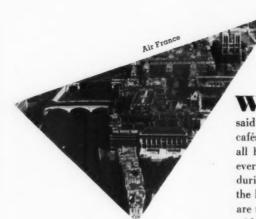


Lake at Zurich. Don't forget to stop down when photographing subjects near water; it's brighter than you think!



E. Gyger

Fast shutter stops spray of Staubbach Falls at Lauterbrunnen in Bernese Oberland. Haze filter is often helpful in such distant shots.



What can one say about magic France that hasn't been said before? Just this: take your camera wherever you go. The cafés, quais, city and village streets, chateaux and coast towns all burst with potential photographs you'll want to have forever. If you seek action, cover the Tour de France bicycle race during the summer. Or if you're a horse-lover, the racetrack at the Bois de Boulogne will give you a workout. Telephoto lenses are useful here, and so is a lens hood, for you may be shooting with backlight during early afternoon races.

Tourists are permitted to enter France with one still and one movie camera per person, and ten rolls of raw film.



Pan American World Airways

Scenes such as this on the boardwalk at Nice, French Riviera, can be enhanced by using deep yellow to red filters. The sun being behind the subject (which was in motion), the shutter was stopped down for clarity. Gargoyles (below) are from Notre Dame. Photographer Marcel Rodriguez used a Rolleicord.



Days of Rainfall	June 12	July 12	Aug.	Sept.

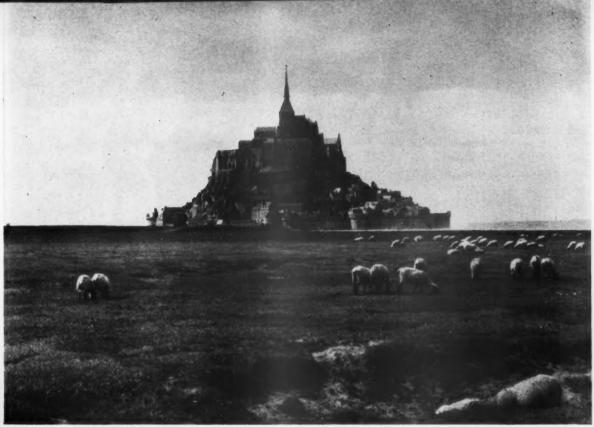
Selected photo shops

Kodak Pathe S.A.F. 28 Place Vendome Paris

Kodak Pathe S.A.F. 26 Rue de la Republique Lyons

Kodak Pathe S.A.F. 13 Avenue de la Victoire Nice

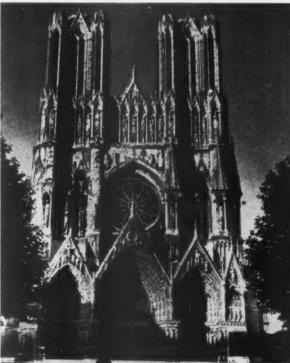
Veronese 18 Rue Godot de Mauroy Paris

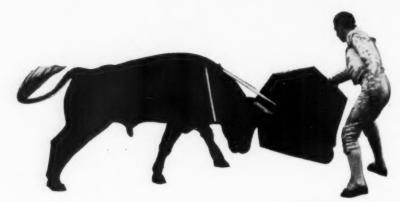


Photos this page: French National Railroads

Historic Mont St. Michel in Normandie, is pictured above. The tide, which rises to the walls of the town, cuts off practically all access from the mainland part of each day. Mont St. Michel is photogenic under almost any light conditions. Railroad tracks (below, left) snake through the French Alps of Savoy in a shot that leads the eye into the heart of the mountain barrier. A filter in such a shot will give you sky interest. Below, right: Cathedral of Rheims, Marne valley. A wide angle lens is often useful for architectural subjects.







Peter Buckley

Georges Viollon's Spanish Village was taken with a Leica III B with 35mm Elmar lens. He used a yellow green filter, and exposed f/6.3 at 1/100 of a second.

Brilliant scorching weather characterizes most of Spain during the summer months, and the traveler will discover himself falling easily into the leisurely pace of Latin life. But don't relax that camera! Bull ring, festivals and Spaniards at work should all be included in your photographic diary of this colorful country.

A A B W P Si lo te B (b

No limitations on entering cameras and film exist at this time, but check with your travel agent or officials before taking in any sizable amount.

Tourists traveling by motor should be extra careful about transporting film and equipment in the heat. Intense heat soon can ruin a valuable photographic investment.

Georges Viollon



Another Viollon shot (right),
A Cigarette, Please. This
gypsy boy was photographed
with a Crown Graphic 23,
Plus X film, at 5 p.m. in May.
Shooting at f/8, 1/100, Viollon used a yellow green filter and developed in D-23.
Buckley's Castle at Segovia
(below) was shot at f/11
1/50 in bright sunlight. He
used a medium yellow filter.



Georges Viollon

Peter Buckley



	-		-		_
Days of Rainfall	June 6	July 3	Aug.	Sept.	
/	-	-	-		

Selected photo shops

Kodak S.A. Paseo de Gracia 22 Barcelona

Kodak S.A. Plaza de la Campana 10 Seville

Kodak S.A. Av. de Jose Antonio 6 Madrid



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MPEROR'S PALACES, gondolas, grapes and dazzling landscapes typify sunny Italy. It's the camera-minded sightseer's paradise from the Roman Baths to the swank Italian Riviera, from smouldering Vesuvius to the Italian Alps.

Use as much color film as possible in Italy. The buildings from Medici times in Florence are executed in deep colored patterns, and of course you'll want shots of the famed blue grottoes of Capri. Italian summers are bright as well as hot, so keep a careful check on your exposure meter readings!

World Airways



It's easy to avoid the "post-

card picture" when you com-

pose your shots with care. This, of course, is Venice.

Days of June Sept. Rainfall

Selected photo shops

Kodak S.p.A. Via Vittor Pisani 16 Milan

Kodak S.p.A. Via Nazionale 26 Rome

Giacomelli Via XXII Marzo Venice



Enit photo

Italian State Tourist Office



Enit photos

Italian State Tourist Office



The Colosseum by night. Lights of passing automobiles add to the exciting night patterns.

Fred Maroon

Piazza San Marco, Venice, on a foggy afternoon, looks moist and mysterious. Maroon used a Contax, f/4 at 1/50, on Super XX film. Do not shelve your camera because of bad weather. Remember, lack of sun means lack of harsh shadows and highlights, and you will be able to make really different pictures. Always be sure to protect your lens from moisture!

The Roman Forum and Arch of Septimus Severus. High

angle shot with wide angle lens creates sense of depth.



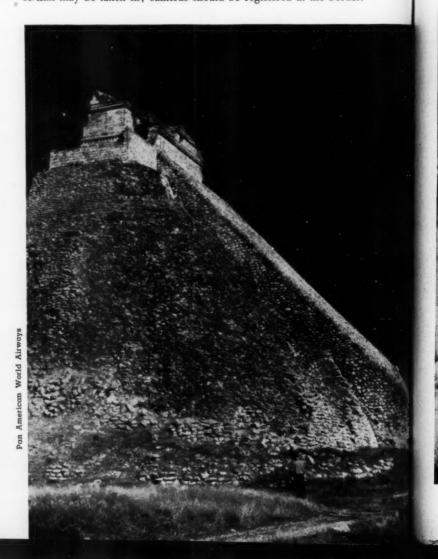
IF YOU ARE GOING TO DRIVE to Mexico City, don't use up all your film on the spectacular scenery along the Pan American Highway! There are many things to photograph deep in the country itself: pyramids, peons, cities and jungle. Don't be surprised if local folk expect a tip for posing, but don't overtip.

No passport is required for Americans entering Mexico. Twelve rolls of film may be taken in; cameras should be registered at the border.

Interesting patterns of light and shade can be caught by your camera when photographing such buildings as the 16th century cathedral in Puebla (below). At right is a pyramid temple in Yucatan, built overnight by an old witch after an argument between her son and the Maya king—or so they say!



American Airlines



Days of Rainfall June July Aug. Sept.

Selected photo shops

Kodak Mexicana Calle Londres No. 16 Agencia de Correros 148 Mexico 6, D.F.

The old cathedral in San Martin (right) is silhouetted through an arch. Maya children play among ruins of Chichen Itza and Uxmal (below). Selection of viewpoint is a key to good photographs.



American Airlines



American World Airways



American Airlines

Popocatepetl, 17,795 feet above sea level, offers ominous crater for the aerial or mountain climbing photographer. Try infra-red film on this type of shot.

HAWAII



Days of Rainfall June July Aug. Sept.



At play, at rest—these are scenes typical of Hawaii. The photographer's tricks make each shot dramatic: dark frame of tree (right), camera angle and composition (below), shooting into the sun (opposite page, below).



United Airlines photos



FOR MANY Hawaii is going to be the vacation password this year and the tourist could hardly have picked a more glamorous place to go with his camera. Whether he wants to make pictures of handsome Hawaiians, palm trees or pineapples, it's a bright and sunlit photographic mecca.

For action shooting, there are poised surfboard riders, casual yet surefooted. Or native fishermen who cast gigantic nets into the sea for their livelihood. The photographer will want to shoot all this and more, too. An American territory, Hawaii can supply you adequately with films, equipment and processing facilities.

FRED MAROON:

He Took His Camera To Europe

In September 1950 Fred Maroon left New York for a year's study at the architectural school of the Beaux Arts in Paris. But he did not limit himself to the profession of architecture. Because of provisions made at the Beaux Arts to encourage student travel, he was able to spend every other month traveling throughout Europe and, when school let out, spent the entire summer of 1951 completing an odyssey through all the countries—without exception—on this side of the Iron Curtain.

The purpose of this continual journeying (made by train, boat, auto and plane), was to gather photographs for a book on Europe that Maroon had always wanted to do. Not the usual, rosy-hued glimpse of the European landscape—but a book that would show the actual experience conveyed by the persons and places themselves. American Photography is proud to be able to present in this issue two photographs from the collection created by Maroon (pages 44 and 51).

Maroon did not begin his photographic career in Europe, however. He had already won awards and praise from top-flight American magazine editors for his editorship of the 1950 Catholic University yearbook which he designed himself and for which he made hundreds of excellent photographs. As a result of his achievement with this yearbook he was invited in 1952 to address the PSA Convention in New York on the subject of "Photo-Journalism."

Maroon's equipment on the European trip was astonishingly simple. He carried an automatic Rolleiflex and a Contax IIa and, for accessories, filters and a rolly. No tripod, no telescopic or wide-angle lenses, one of the paraphernalia that most photographers feel obliged to inflict upon themselves. "Make do" was his slogan under any and all travel conditions. Always stripped for action, he was ready to begin shooting the moment he had crossed from one border to another. And all conditions of weather were suitable for photography as far as Maroon was concerned.

Some of the most inspiring things about traveling in Europe. Maroon believes, are the variety and contrasts

of life. Social conditions and ways of life change completely as you move across a border. Unlike the homogeneous culture of America where a man in Los Angeles could wake up in New York and not know the difference, the diversity of customs in Europe furnishes the photographer with fresh material at every turn.

What to shoot? "The situation dictates what you would do." Maroon says. If you have a "selective eye" the most familiar scene—no matter how many times it has been photographed before—can be given new interest. Rain. snow, fog, night—there is no element of nature that cannot be used to the photographer's advantage.

As for technical problems, Maroon points out that film is difficult to get in many places and usually the only widths available are 120 and 35mm. He used mostly Ilford (English) film and Eastman Kodak's Super XX. On each stage of his trip he carried up to 100 rolls of film with him and estimates that he took 5000 pictures in the course of the year's project. At the moment he is in the midst of editing this vast body of work for publication in the near future. But the work is not lying unseen. Three of his pictures were hung recently at the "Young Strangers" exhibition in the Museum of Modern Art. His work has appeared in Life, Life's "Picture History of Western Man," Photography, This Week and other publications.

It is rare that one sees a young photographer and feels immediately that "This is it!" But the earmarks of fine discrimination, good taste and compassionate artistry—to mingle a group of much-abused cliches—have been noted in Fred Maroon's work by all who have seen it.

It is good to know, too, that the mantle of Cartier-Bresson (the comparison is inevitable) is now partially shared by such a young photographer as Maroon. He is, to all intents and purposes, still working as an amateur—still taking pictures for the love of taking pictures. It is with such amateurs that the future of photography as a meaningful occupation, craft and art, lies. We look forward to the fine book which Fred Maroon is certain to make of his recent work.

-P. Voyant



Fred Maroon

At the end of their yearly pilgrimage from Paris to Chartres, two French students stare up at the ancient cathedral. Maroon has caught the moment of arrival perfectly in this amusing photograph. The ice cream cones seem to symbolize the joys and distractions of pilgrims, tourists and travelers everywhere.

Vacation time has come again, the one break in environment that many people get in a year. It is usually carefully planned and eagerly looked forward to, happily spent and then fondly remembered. In these different aspects it gives pleasure for many weeks besides the time of its actual duration. In other words, for most people it is the great event of the year.

Nobody can get as much fun out of a vacation as a photographer, no matter what his degree of proficiency in that line. Take the three tenses of vacations just alluded to. One might naturally assume that the real fun of a vacation would occur only while it was in progress, but there are strong protagonists otherwise. Some of them think there is more zest in anticipation than in fulfillment, while others make a good argument that fond recollection tops them all.

The answer probably depends upon your personal mental hookup and how many loose connections there are in it. But the answer is immaterial. The argument itself is worthwhile because it will surely develop the fact that there is a lot of enjoyment in all three phases of a vacation, and it will probably open your eyes to some of them that you had never fully appreciated before. The photographer's hobby is so versatile that it will probably help win the argument no matter which side of the triangle he takes, for it fits right in with all of them.

The planning period usually begins with some financial juggling to see how much can be made available and how far it will take us. Within the limits thus imposed, definite plans are made. Many vacationists used to go to the same place every year, but with travel easier and faster now, there is increased desire for change. Gone is the day when the postman enjoyed a long walk and the sailor ashore hunted for a boat. Relief from monotony and something to stir somnolent wits are now most generally sought, and for this there is nothing like unaccustomed scenes and new acquaintances.

After planning where he will go, what clothes to pack and where to leave the family cat, the photographer gets down to the real important business of deciding what equipment to take. Of course the kind of equipment will vary with the individual because we all specialize more or less. After that, bulk and weight are usually the determining factors. I immediately recall an old friend who always said that he would never take anything but his small camera on a vacation. And he never did. But his small camera was an 8x10 view, in distinction to the 11x14 with which he did all serious work.

Times have changed, and most of us with it. I remember a horseback trip with a pack mule entirely laden with photographic duffle, and the diamond hitch being loosened and thrown again with dizzying frequency to get different pieces of appara-

POP SEZ ...

Franklin I. Jordan, FPSA, FRPS



tus into play. At the other extreme, and many years later, I have made trips with nothing but a 35mm slipped into a hip pocket and never recall missing anything I really wanted for lack of more equipment. Somewhere in between would probably be a sensible compromise, but there are many reasons why most of us don't want to be sensible all the time. In fact, just acting goofy once in while is a vacation in itself. So give that due weight in choosing what you will take.

Many photographic gadgets are really nothing but playthings. Dealers have long recognized that the sale of cameras and firearms would be much less if so many were not sold for playthings instead of for their utility. People get a great kick out of handling and admiring a beautiful piece of mechanism even if they have little practical use for its refinements and niceties. This harmless fun. If you enjoy it, carry along a lot of stuff to gloat over to your heart's content on your vacation when you will have more time for it than you do at home.

Then you can be one of those exhibitionists who like to take the field completely festooned with a couple of cameras, tripod, exposure meter, shining flash equipment and an obviously expensive gadget bag bulging with film, filters, flashbulbs, spare lenses, alternate viewfinders, sunshades and what-have-you. While thus displaying their entire stock in trade they bask in many admiring glances cast in their direction. Go to it fellows. Anything for a laugh.

There is a lot to be said for the 35mm camera for vacations. I have known people to give it up after trying to learn photography with one, but never anyone to give it up after graduating to it from experience with larger cameras. I mean for vacations, which does not preclude the use of other cameras on other occasions. Its lightness is an asset whether you are getting weighed in for an air trip, climbing a mountain, or just toting it all day. Its size makes it so inconspicuous that you can get many shots that would otherwise clam up or flee at your approach. It holds so much film you can shoot it all day without reloading, which is a great advantage in bad weather or when things are happening fast. It is the cheapest camera to operate, if that interests you. But people who do not care how they squander a few cents discard the end of a roll every night and insert a new one to start the next day right so that they practically never have to change a film in the open. This is good insurance against dust trouble and light-struck film.

If you work both monochrome and color, to save the investment of another camera and the bother of lugging two, shoot everything in color. In one evening at home you can make from your color shots all the black-and-white negatives you will want from any ordinary trip, and you will be dollars ahead of the game.

Don't be like the old guy who said he would use a 35mm, only his back wasn't stout enough to carry all the gadgets you had to have to go with it. The standard 50mm lens is all you need for most any shot. I wish I had back all the money it cost me to learn that. Take the camera as it stands, a couple of filters and an exposure meter, and you are boss of most any situation you are likely to meet.

It is all right to take new clothes on a vacation but poor policy to take new shoes or cameras. If you must have a new camera, get it in time to shoot and develop a few rolls and learn its tricks. I knew a fellow who industriously shot his way around the world with an untried camera and got nothing but duds.

Take a tripod if you want to, but they are bulky and heavy and the odds are against needing one except when using color. For general photography with modern fast emulsions for black-and-white, the times when you need a firm support for a camera and can't improvise one are very scarce.

While your wife is looking over your shirts and socks to see if there are any holes in them, you better be doing as much for your photographic equipment. Open your camera and wipe the inside with a damp cloth to remove any dust that has collected to vex you. The shutter is likely to be sluggish if it has not been used for a long time. Operating it a dozen times before putting in any film will usually limber it up enough to make it function nearer to indicated speeds.

If your flashlight batteries are more than a few months old, put in new ones without bothering to test them with that little gadget you may have. They might kick that off with their last expiring gasp and then quit cold the first time you try to use them. Or even worse, old batteries may operate with a lag that throws them out of synch. Loosen up on a few dimes and be sure.

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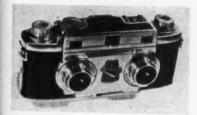
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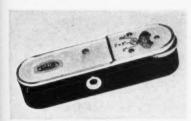
NOTES AND NEWS



Revere stereo camera



Wirgin Footswitch



Pullin Rangefinder



Kodak B-C Flasholder

Revere Stereo Camera

The Revere 33 is the name of the first stereo camera to be made by the Revere Co., of Chicago. The camera features matched, coated 35mm focal length lenses, f/3.5 to f/22. Its shutter is compur type and is coupled and synchronized, with retarded gears, ring set, behind the lens shutter and automatic or manual cocking. Shutter speeds are from $\frac{1}{2}$ to $\frac{1}{200}$. Flash synchronizer accommodates Type M lamps ($\frac{1}{2}$ to $\frac{1}{25}$), Type F lamps ($\frac{1}{2}$ to $\frac{1}{100}$) and Type X (stroboscopic, all speeds). Flash contact is provided in an accessory clip on top of the camera.

The viewfinder provides for an erect and unreversed direct view image, parallax adjustment and leveler. For focusing, there is an internal cam which is coupled by a knob to the top of the camera. A distance scale as well as an adjacent depth of field scale are included. Focusing is from three feet to infinity.

A coupled, superimposed type rangefinder gives a magnification of 1.2X. Filter mounts and automatic film transports are standard equipment.

Revere 33 takes 16 pairs of pictures of pictures on a 20 exposure roll, 29 pairs on a 36 exposure roll and 20 pairs on an Eastman 20 exposure stereo roll.

Priced at \$174.50, the Revere 33 is now available at camera stores. A companion stereo viewer is also available for \$18.50.

Consult your local camera shop, or write the Revere Co., 320 East 21st St., Chicago 16, Ill. Please mention American Photography when writing.

Cast Aluminum Footswitch

The Wirgin Footswitch, Model II. a precision built switching device for enlargers, lighting units, contact printers and other electrical apparatus, is ideal for darkroom work in that it enables the photographer to have free use of his hands. The switch connects to the electrical outlet with a six foot cord and combination plug, to which the cord from the enlarger (or other piece of apparatus) connects. By pressing down on the switch with foot or knee, a complete circuit is made. The unit weighs 11/2 pounds, measures 31/2x5 inches and is priced at \$5.95. For further details, write the Camera Specialty Co., Inc., 50 West 29th St., New York 1, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

Swing-Wedge Rangefinder

The Pullin Rangefinder is a handy precision photographic tool designed on a swing-wedge principle. Focusing is affected by the swing of the convex lens in the swing-wedge assembly—the degree of rotation necessary to secure coincidence is indicated on a calibrated dial which shows the precise range. Since the movement of the swing-wedge is four times greater than that of a rotating mirror for the same distance measurement, accuracy is therefore insured, according to the manufacturer.

The compact instrument weighs less than three ounces and measures 4x1x1 inches. Its field of view is split centrally across the whole width, eliminating the necessity of focusing on a small central position of the view. The user is thus given the benefit of a double check on the exact point of definition of the whole field of view. It measures distances down to two feet, and has three interchangeable depth of focus scales which correspond to focal lengths of two inches (50mm), three inches (75mm) and $4\frac{1}{2}$ inches (110mm). On each of the three scales the "f" numbers are duplicated on either side of the datum line. For further information, write the Camera Specialty Co., 50 West 29th St., New York 1, N. Y. Please mention AMERICAN PHOTOGRAPHY.

Kodak B-C Flasholder

Eastman Kodak Co. is now producing a B-C flasholder which effectively combines the advantages of the Kodak Standard Flasholder, the Lumaclad Reflector and the Kodak B-C Flashpack. Of rugged construction, the B-C Flasholder comes with a handy bracket and nonkinking cord. It has a Lumaclad reflector which can be positioned on either side of the camera to provide good distribution of reflected light.

A 200mfd condensor is incorporated in the flasholder for sure synchronization as well as long battery life. The Kodak Flashguard is included. Price, complete, from your local Kodak dealer, \$10.40.

Low Priced 8mm Camera

Bell & Howell Co. announces the 220, an easily operated 8mm movie camera, at a price directed to the economically minded movie amateur. Retailing at \$49.95, the 220 works on a simple set, sight and shoot basis

NOTES AND NEWS

—you set with a "sundial" (which automatically sets the lens when turned to any one of the four outdoor light conditions shown), then sight through the picture window (to see the exact area to be filmed, in actual size) and shoot (by pressing down the starting button).

The lens of the 220 is said to cover 25 percent more picture area than conventional lenses supplied with most 8mm cameras.

Pre-focused lens, ten foot wind, three-way starting button, automatic footage counter, and simplified loading are featured in the 220. It is built of die-cast aluminum, has hobbed gears throughout, is governor controlled and weighs only 35 ounces. A sheath case of top grain cowhide is available for \$4.95. A telephoto attachment is also available for shooting at a distance. This is priced at \$22.95.

For additional information, write Bell & Howell, 7100 McCormick Rd., Chicago 45, Illinois. Please say you read it here.

16mm Projector

Bell & Howell announces the new model 273 projector for 16mm film. It has an extremely bright screen image by means of a straight-line optical system and new type of 750-watt lamp with compact filament, designed by Westinghouse. 273's reel arms and front plate are die-cast as a unit, and drive and rewind mechanism is activated by spring-belt power transmission. It is not necessary to switch the 400-foot capacity reels for rewind.

A two-toned gray case has also been designed to latch directly to the platform of 273. Made of Royalite, it has leather-like texture and wearability. Including federal tax, 273 retails at \$199.95.

Praktica 1953

Now familiar to many amateurs and professionals, the 1953 Practica fx reflex camera is coming in from abroad in greater shipments in response to growing popularity. The camera provides for complete interchangeability of lenses, fx synchronization, prismatic finder for eye level viewing and other built-in characteristics. A wide range of accessories for the 1953 Praktica are available. For information, write the Kine Camera Co., 11 West 20th St., New York 11, N. Y. Please mention American Photocraphy when writing.

Carbon Ink Adheres to Film

A new ink that has the covering power of drawing ink has been developed for adhesion to film, glass, acetate and other slick surfaces. Stable enough to be used in some fountain pens without clogging, the ink also withstands freezing and thawing without harm, says the manufacturer. A durable, quick drying (two minutes) ink, the product will not flake when writing on such material as film which is often, as in the case of 35mm and movie film, repeatedly rolled. For further details, write the Electrochemical Laboratories, 1430 Terrace Dr., Tulsa, Okla. Please mention American Photography.

Pocket Stereoscope

A pocket stereoscope has been announced for stereoscopic viewing on a table or flat surface. Small, folding and compact, the instrument has a magnification power of 21/4X, and covers photographs up to 3x3 inches. Interpupillary adjustment is provided. Finished in black enamel, the viewer, complete with fine grain leather case, is priced at \$4.80. For details, write Meyer-Opticraft, Inc., 39 West 60th St., New York 23, N. Y. Please say you saw it here.

Flash Unit by Kalart

Manufactured by Kalart, the Super Speed Flash with built-in Flash Exposure Kal-Q-lator, is a handy aid to the photographer in taking correctly exposed flash pictures.

The Flash Kal-Q-Lator tells the correct setting for color or black-and-white film for flash shots at any distance, and for any combination of flashbulb, film and shutter speed that may be used. The Super Speed Flash, an all metal, two-cell battery type unit, includes a concentrating reflector, test light and flashbulb ejector. The unit is finished in polished metal and baked-on crinkle metal, is light-weight and easy to use. Models are available for almost every camera, with or without built-in flash synchronization. For cameras with built-in sync, \$9.95; for non-sync cameras with self setting shutters, \$10.95; and for non-sync cameras with set-and-release shutter, \$19.95. For additional details, write the Kalart Co., Inc., Plainville, Conn. Please mention AMERICAN PHOTOGRAPHY when writing.

Lacquer Adds Brilliance to Prints

Spray-Glo, a concentrated bright daylight fluorescent lacquer, adheres perfectly to paper, the manufacturer claims, to provide more brilliance to pictures. Sold in the familiar aerosol spray can, the lacquer is available in fire orange, saturn yellow, rocket red, arc yellow, signal green and neon red. An undercoater for use on colored surface is also available. Direct inquiries to the Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ill. Please mention American Photograph when writing.

B&H Reduces 16mm Prices

A \$15.00 list price reduction on 16mm magazine load motion picture cameras has been announced by Bell & Howell. Retail prices are now \$174.95 for the model 200 with one inch f/2.5 lens; \$219.95 for model 200-T (two lens turret) with one inch f/2.5 lens. Both cameras were introduced by the company in November, 1951.

Filter for Box Tengor

Carl Zeiss, Inc., announces that a twotime filter is now available for the Zeiss Box Tengor, the box camera with three diaphragm stops and three distance lens focusing. Of solid optical yellow glass, the filter is furnished in a mount designed for use on the camera, and is priced at \$2.50. Consult your local Zeiss dealer.

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Giant Color Print Service

A west coast firm announces that it is providing a blow-up color print service enabling as large as 40x60 inch prints to be made from transparencies. Literature is available from Panorama Color Prints, 1817½ W. Glenoaks Blvd., Glendale, Calif. Please mention AMERICAN PHOTOGRAPHY.

Rapid Winder for Leica

The Leicavit Rapid Winder, a device that permits exposure of 36 pictures in the Leica camera in 25 seconds or less, has been introduced by E. Leitz, Inc. All Leica cameras with serial numbers higher than 400,000 will accommodate the new mechanism with neither factory conversions nor adjustments being required. To operate, a trigger in the baseplate, which replaces the



Bell & Howell's 220 8mm (above), and 273 projector 16mm (right)





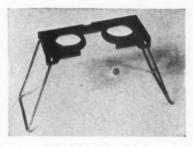
Flash unit by Kalart



Color print service makes giant murals



1953 Praktica fx reflex



Pocket stereoscope for table viewing

camera's baseplate, is pulled down to wind the camera instantaneously. When not in use, the trigger folds into the baseplate. Special cases for Leicas equipped with the rapid winder are available. Leicavit Rapid Winder is priced at \$24.00; the special case, \$12.60. For further details, write E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y. Please say you read it here.

Sonotrack Coating Available

Eastman Kodak announces its magnetic sound track coating service for double perforated 16mm film. The coating is applied to the base of the film in the same position as sound tracks appear on single-perforated film. Price of the coating service is \$.025 per foot minimum charge per order will be \$10.00. Consult your local Kodak dealer for additional details.

Custom Lens Cases

A complete line of custom, all-leather lens cases includes sizes from two to nine inches in height. All cases are full grain cowhide saddle leather, with suede interiors and sponge rubber bottoms, and are priced from \$4.50 to \$13.95. Inquire at your camera shop, or write J. B. Perrin & Co., 8510 Warner Dr., Culver City, Calif. Please mention American Photography.

Concentrated Developer

A highly concentrated developer, especially suited for Varigam, is called *Platinum Tone*. One 16 ounce bottle, costing 99 cents, yields five quarts of solution—sufficient to develop 200 8x10 prints. For additional information, write Edwal Scientific Prod-

ucts, Ringwood, Ill. Please mention AMERICAN PHOTOGRAPHY when writing.

Window Sleeve Binders

Binders containing a copious amount of Mikafilm window sleeve protector sheets will be welcomed by the photographer who wants to protect his pictures from dirt and damage. Called Ful-Vu Large Capacity Binders, these come in either double multoring or twin wire arrangement to hold up to 60 window sleeves. Each sleeve holds two inserts, back to back, making a total of 120 exhibits. Photographs slide in (there is no pasting involved) and are held by magnetic attraction. The binders come in the following sizes: 8x10, 81/2x11 and 11x14. For details, write to Cooks', Inc., 780 Wright Ave., Camden 1, N. J. Please mention AMERICAN PHOTOGRAPHY.

MONTHLY

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MEDALIST

PRINT COMPETITION

Bartlesville CC, of Bartlesville, Okla., presents pictures marked by a variety of subject matter, excellence of technique and intriguing reflections of mood. By unique framing, Medalist Frank Heller transforms what otherwise could have been just another portrait and combines the attributes of high key and long scale. H. R. Sailors utilizes a lone figure to enliven a straightforward study in textures and perspective. Ben Buchanan shows how the simple subject matter found in anybody's backyard can be organized effectively for pattern and mood.



J. R. Owen, Window Rock

H. R. Sailors, The Observer





MONTHLY PRINT COMPETITION

Delbert Pidgeon, Pause for Prayer

Nina B. Pidgeon, Lights and Shadows



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FOR MEMBERS ONLY

by Victor H. Scales, Hon. PSA

FOR MEMBERS ONLY is dedicated to the news, views and activities of photographic organizations, with special emphasis upon camera clubs and their operational problems.

Photographic organizations are requested to direct their bulletins regularly to: FOR MEMBERS ONLY, AMERICAN PHOTOG-RAPHY, 553 Avenue of the Americas, New York 11, N. Y.



VACATIONS MAY CHANGE BUT NEED NOT HALT THE ACTIVITIES OF CAMERA CLUB PROGRAMS

Summertime, hot weather and vacations are poor excuses for cessation of camera club activities. Contests may stop, for even the number of rounds in prize fights is limited, yet by and large the club can go right on clubbing.

Some clubs do exactly that. They meet every week, 52 times a year. They make their summer programs more informal, giving every member a change. Here are some suggestions:

Outdoor Meeting. Get the hot-shot special speaker again and, this time, meet with him or her outdoors, on location. Here's a chance to take the club to the exact spot, and to show every member how things are done.

Backyard Meeting. If any member has a commodious backyard, and is agreeable to the proposal, a backyard outdoor meeting could be fun. An operating barbecue pit adds to the occasion.

Clinic Picnics. These can range anywhere from a short motor trip to a nearby park, with sandwiches popping from camera bags, to a weekend camping trip. Don't worry about pictures; develop club friendships.

Field Trips. Such trips most certainly can replace some summer meetings. Get some ideas as to where members would like to go, scout the possibilities, and you're off!

Special Projects. These cooperative club undertakings can get started in the summer. Then they'll have momentum as the meeting season opens. Make plans now to get those summer and fall aspects of scenes to be shown sequentially as they appear in the four seasons.

Mountains and Marines. No time like the summer to visit these places. If there's a speleantologist in the group, he'll take the club underground for cave shots. Boat Trips. Clubs customarily can obtain excursion rates for members on boats making trips to nearby ports and resorts. Avoid public excursions unless the members want human-interest shots. Better board a ship that's reasonably seaworthy, and stick to calm waters.

Park Jaunts. Local, state and national parks are at their best in summer. Have an advance chat with park officials so that there will be complete understanding on both sides.

Historical Pilgrimages. Frequently, it is possible to take the club to some historical site to imbibe a bit of local history and the scandals of the ages. Urge tour conductors to make their spiels brief, for nothing's more impatient to stop listening, start shooting, than a camera club on a trip.

Nature Visits. Members whose contacts with Nature have been limited to mosquitoes and poison ivy can learn a lot about Nature's more favorable aspects if the club is escorted by someone familiar alike with indigenous flora, fauna, and camera. Warning: hornets are disciplined to be cooperative.

Garden Meandering. Now is the time to contact the local garden clubs and discover where is what which will fascinate the club members with color cameras.

Luna Park. Might as well take the club on a trip to any amusement park and give the members a whack at carousels and ferris wheels.

Sports Events. Races—dog, horse, or automobile—afford many good shots to those quick on the shutter. So do skeet shoots, archery, fishing, kite-flying, and other outdoor sports activities.

Beaches, Bathing Suits, and Blondes. No suggestions necessary. Nature will take its course, that is evident.

VACATION PICTURES WIN CLUB CONTESTS

There's no time like summer vacation for shooting the pictures which will win next winter's club contests. More and more amateur photographers are taking "camera vacations," combining photography with travel, sports, and hobbies—or vice versa.

Travel being something less than necessary, even those who vacation in their own backyards can accumulate excellent pictures. One of the nation's outstanding photographers remarked when World War II restricted his activities that he and his color camera were finding a whole new world in the half-acre about his home.

Vacations should encourage photographers to use, and to apply, their imagination. "Travel shots" come easily, but the smart photographer will look for something better, different and more impressive than post card illustrations. Vacation is the time to make those sequence shots, telling in photographs the whole story of a place or subject.

Travel Shots

In recent years, there has been an epidemic of travel shots. Many are technically excellent. About one in 1000 has that indefinable something which makes it outstanding.

For instance, amateurs by the hundreds have been shooting a Mexican lake where fishermen cast their nets from dugouts, or dry them along the shore. Yet never a sign of a fish until, recently, a scientific magazine possibly with more interest in ichthyology than photography, incorporated several fish in a picture of the same Mexican fishermen with the same nets on the same lake. (Note to fishing photographers: Cludea pseudohispanica!)

The fact that the fish proved to be sardines' cousins is less important than that, whatever his objective, one photographer captured the supreme moment rather than just a beautiful setting. There's a moral there for vacationing photographers, who should at least try to distinguish between the sunset on Lake Wassapotamie and any old sunset anywhere.

Use The Imagination

Speaking of sunsets, perennial target of photographers equipped for color, there are thousands of first-class photographs to be made at the same places and of the same subjects—if they will apply imagination and create better pictures. That may take time, thought, and effort, yet it is better to return from vacation with four fine pictures than with 14 rolls of snapshots.

Backyard Shooting

If that photographer in the hammock will open his eyes long enough to look about his own backyard, he too will find photographs of excellence. More and more the miniature camera is revealing the fascinating possibilities of small things. And with the interesting result that wielders of larger cameras also are becoming interested in close-ups. They never knew the bellows reached so far!

For instance, the bark of the old apple tree shading the hammock may be far more interesting photographically than the whole tree. It could be more interesting even than the traditional still-life of the apples parked in the missus' sewing basket resting on grandma's antimacassar against a backdrop fabricated from sister's babushka.

Look for Opportunities

Wherever the vacationing photographer goes—or doesn't go—he'll find photographic opportunities, provided he grasps them. Incidentally, those camera clubs which hold no meetings during the summer can maintain the continuity of club life and member interest by holding field trips. The journeys need cover no great distance; they can be exercises in finding nearby pictures which have been overlooked.

The world isn't exactly over-supplied with good photographs—of any subject—which incorporate interest, feeling, understanding and human sympathy. Not just technically cold etudes, but pictures made by perceptive and sensitive photographers who have something to say to the world about the world.

Snap-Snapping Enroute

Nothing heretofore said overlooks the fact that photographers can have a wonder-

ful vacation also by just snapping as they go. They can fill albums with prints which enable them to relive their journeys again and again. This can be enjoyable photography, and good photography, too.

Still, it's a pretty wonderful world. It does seem as if anyone with a camera who has been exposed to camera club discipline could dedicate just a few precious moments of vacation time to creating that picture of pictures!

MAKE CERTAIN THAT CAMERA TOURS ALLOW SHOOTING TIME

"Camera tours" are becoming increasingly available to amateur photographers. Some really are productive photographic jaunts, but others may be just ordinary tours with photography used as "bait." The bonafide camera tours have these, among other, characteristics:

They visit places which are photogenic at times propitious for photography.

They allow photographers plenty of time to make pictures.

They make certain that the photographers are "on location" during the favorable hours.

They put emphasis upon photography rather than travel by limiting the itinerary.

They provide an escort who is as familiar with photography as with geography.

EAST AND WEST MEET— FORM CAMERA CLUB!

Camera clubs thinking they have problems should learn about camera club Problems. And their children! Such as no camera stores, no darkrooms, no running water, little film and less paper.

These are the circumstances which, at least until recently, attended the birth and growth of the Seisui Camera Club, of Naze City, Amami Oshima, Ryukyu Islands. Any camera club officer who wants the knowhow of getting along under such conditions can write to Seisui President, Iekuni Murayama, Editor, Nankai Nichi Nichi Shimbrun (South Sea Daily News), Nazeshi, Amami Guntu, Ryukyu Islands.

Airmail is 25 cents. There's a certain language difficulty which recommends the use of simple words for better understanding on both sides. Also, there is need for patience. The operation of translating English into Japanese and converting Japanese into English for reply scarcely is paced by the mail planes. Any American camera clubs which think the Seisui, meaning "Blue Water," club has done a good job might drop the club a simple line saying so.

Off the Beaten Path

To get geography straight, Amami Oshima is one of the northern Ryukyu Islands, which lie south of Japan, separating the East China and Philippine Seas. It is due south of Korea and due north of Okinawa, which it approaches in size.

Approximately one-third the area of Rhode Island, with about one-seventh the population, Amami Oshima supports 110,000 people on land which is agriculturally inferior, but photographically wonderful. Rugged, pine-clad mountains and deep fiords invite the amateur to exercise his camera in weather as consistently warm as that of Tampa, Fla. These photographic assets are somewhat deflated by heavy rainfall, with clear days uncommon.

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Amami Oshima is off the beaten path and under administration of the United States Army. The people are more definitely Japanese than Okinawan, comprising probably the largest thoroughly Japanese population under the American Flag. Also, they have acquired the Japanese affection and talent for photography.

Pictorial Prize winner at the First Print Competition of the Seisui Camera Club, made by Member Koichi Kanamori, under post-war difficulties, including no running water!





Seisui Camera Club, Naze City, Amami Oshima, Ryukyu Islands. Dinner meeting, Dec. 8, 1951. Club functions despite ubundance of rain and shortage of photographic supplies.

When Photographers Meet!

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This story finds itself in print chiefly because an American amateur grasped the opportunity of an infrequent clear day to make some shots of this strange land—and found himself the unsuspecting subject of an American field trip!

He is Douglas G. Haring, Professor of Anthropology at Syracuse University, who spent six months of 1951-52 in Amami Oshima with an army research project. He had climbed a promontory and was busy with his composition when he noticed he was being photographed by an Amamian. Happening to look in another direction, he stared into the lens of a second Amamian amateur. Both disclosed that they found him as unusual and as interesting a subject as he found their country.

So They Organized!

It is traditional that when three amateurs get together, a camera club is born. In the course of Professor Haring's visit, Seisui was organized and a camera store opened for business in Naze, the leading city. Until then, film and paper were scarce and expensive. Enlarging paper was almost impossible to obtain. The burning of Nazeduring World War II left the Amamians living in shacks, so darkrooms were chiefly the stuff of dreams. And the city had no water supply.

Professor Haring and Colonel Wilson Potter, Jr., then Chief, U. S. Army Amami Civil Administration Team, also an ardent amateur, offered prizes as incentives for a club print contest, accepting pictures for a club print contest, accepting pictures as small as 4x5. Entries were mounted on cardboard and exhibited at the U. S. Army Information Center. Judges were recruited from among local artists and others of esthetic background.

In view of operating difficulties, technical shortcomings were overlooked, pictures being judged solely on the basis of artistic excellence. The exhibition revealed that while, under prevailing conditions, production of technically-acceptable prints bordered upon the impossible, Amamian amateurs were tops in subject selection, posing, lighting and composition. In fact, some of the pictures found purchasers!

After the judging, the club held a dinner and made plans to work to match the excellence of Japanese pictorial photography. As soon as the camera store got it's supplies, running water returned, and something resolved darkroom difficulties.

DEMONSTRATION OF CAMERAS MAKES PROGRAM FEATURE

A fter a century-plus of photography, there's still no "ideal" camera. Yet still a great deal of interest on the part of photographers as to the advantages and shortcomings of the different types of cameras. It should be a camera club service to members to demonstrate different cameras as a meeting program feature.

Each camera has strong points and weak, regardless of the maker. Each serves some purpose well, and falls down on others. And, provided the camera is of reasonably good quality, good photography remains the product more of the owner than of the camera.

Many camera club members, especially beginners, overlook these facts. Consequently, it is wise for program directors to schedule an occasional demonstration of cameras, either by members or by invited experts.

Club members then could see, and even more important, see how to use, different cameras—box, folding, miniature, press, view, motion picture and what-not. Relatively few amateurs make their own cameras, but nearly every gadgeteer is proud to demonstrate some "improvement" of his own devising.

WHY NOT TRY OUT AN "I-LIKE-IT" NIGHT?

Interesting program feature is an "I-Like-It" Night, giving opportunity for each camera club member to exhibit four to six prints, or color slides, or both, and to tell why he or she regards the pictures as his or her best work, or why he or she likes each picture.

The program could be enlarged by organizing a panel of critics. The panel might take issue with the makers of the pictures and even show how the work could be improved.

Big advantage of this program is that it helps to get all club members on the beam of good photography. Also, it makes use of the club's own talent, which frequently is more directly helpful than bringing in visiting firemen. Members may fear they can never hope to equal the work of the "experts," whereas they will be inclined to believe they can excel fellow-members.

CAMERA CLUB ACTIVITIES

- Fort Dearborn-Chicago (Ill.) CC publishes in its bulletin a feature, "We Like to Remember," comprising short biographies of club members.
- Good Idea! "Color Clique," of the Spokane (Wash.) CC, presents monthly a list of seasonal camera subject possibilities.
- Christchurch (New Zealand) Photographic Society holds contests in self portraiture. Members are judges. The feature produces few pictures, but great interest.
- "Camera widows" of active members are given basic instruction in contact printing, then turned loose in a contest at the annual party of Honolulu (Hawaii) Pictorialists.
 Prizes are awarded.



by Carlyle F. Trevelyan, APSA, ACL

VACATION-WISE

LET'S MAKE MOVIES

WHAT'S WRONG with vacation movies?

Very often-a great deal!

Unlike other activities connected with our vacations or leisure moments, making motion pictures during these times can be double-edged. Interest, fun and excitement go with taking of those movies and are repeated again when finally the films are whipped into projection order, usually some months later. Anyone who hasn't had the thrill of editing vacation or trip movie reels into shape is missing too much.

But editing also can be a headache! In my viewing and trouble shooting of many films made by others during their vacations and trips, one conclusion stands out. All this great amount of footage should have possibilities for good movies. But too much of it doesn't.

Let's face it. The old excuse, often made that we make movies of just what we want to, just for ourselves isn't any good at all. One big fact refutes that excuse: we make motion pictures for others to look at.

And when we consider our healthy investment in motion picture equipment and in the tremendous amount of footage, we shoot, our returns should be greater—in terms of finer pictures to show audiences.

It is surprising how a little planning before we make those vacation films will make it easier to produce presentable pictures later. Let the other fellow shoot that hodge-podge of miscellaneous snapshots that aren't worth looking at!

Faults in holiday films are many. Some of the most common and often repeated ones are:

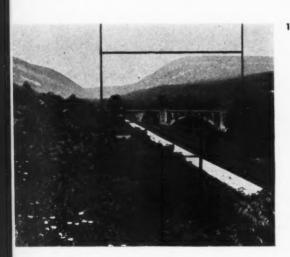
- Too many friends, relatives or ourselves, standing around, gaping at the camera, doing nothing of any interest.
- Too many long shots (distance, not footage) of indeterminate subject material.
- 3) Too many pan shots—not just moving too fast—but too many pan shots, period.
- 4) Scenes much too short in a very high percentage of films. (The overlong scene is actually quite rare except in case 2, above.)
- Lack of audience preparation for new scenes or activities.
- Lack of continuity and smooth transitions from scene to scene.

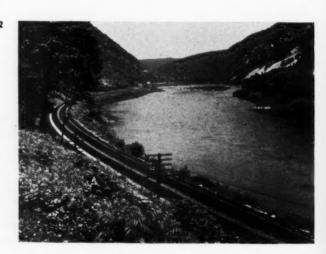
Having listed the major faults and bemoaned the wasted footage too often associated with vacation films, let's see what can be done in the way of suggesting improvements.

1) The fact remains that much of the value of a movie camera for the average user lies in his ability to record friends, relatives or himself in action. How they looked and what they did at such and such a time is mighty important. Very few thrills equal that of watching a family grow up via motion pictures. Happiness is relived when we can project films and see people we care about, over and over. And our obligation to them is to photograph them so that others, even those who might not even know them, can see what they look like, understand what they are doing and enjoy having met them on the screen

We meet this obligation when we actually give them something to do, some little human action or episode in which they play a part. Wiping the windshield of a car, tieing a shoelace, attaching a shipping label, buying and addressing a postcard, looking over items at a road-side stand, chasing a hat on a windy day—the limit of little "stories" is in one's imagination only.

Avoid their standing stiffly, staring into the camera lens. When they do look at the camera it should be as part of their















"act." In short, they do what they are supposed to do when before a movie camera—they move—with a purpose.

Discuss the idea of the scene with them, plan it out and then direct them so as finally to reproduce this idea on the screen. Don't shoot them in one long sequence: break it up into changes of camera angles, distance, etc.

Extra work involved? No more than that required by indiscriminate shooting and wasting of film. The payoff? Better films to show, more audience interest, more cooperation from future actors and a reputation for being a good movie maker.

2) Long shots are a necessary part of a film. These give an audience an "orienting" idea of where something is and promotes a clearer understanding of later scenes or action. Long shots are pretty important as well to the average vacation scenic film.

Since these long shots should and must be made, try to avoid having the kind shown in Figure 1. Large monotonous expanses of detail, all of a very similar tone value or color. These combine to make a poor screen picture. In this photograph all the essentials are enclosed in the upper right area. A telephoto lens would have saved the scene. Lacking such a lens, endeavor to find a point of view that will show the expanse broken up into various lines and differently toned masses, Figure 2 illustrates such a scene.

Remember, one essential value of the motion picture camera lies in its ability to get in and show detailed close-ups. Keep these long shots fairly short in footage, allowing excess editing room only. The 8mm user should keep such long shots to a minimum; the film size is too small to do justice to them.

On long distance scenics a haze filter will often give added sparkle and clarity. This is particularly true when using color film if one is to avoid what can easily become an objectionable, obscuring blue quality to such scenes. A "rule" could almost be made. When shooting a scene this is about 200 feet or further from the camera, a haze filter helps more often than it hurts.

3) There should be a law! This is probably the greatest of film wasters. The remedy is to remember that a pan should not be used unless it is utterly impossible to get the shot in any other way. When a pan is made it should be done at as slow a speed as one can move the cameraslower if possible. Another safe "rule" to establish is: pan only when following a moving object when it is desirable to show the extent or result of that movement. Avoid pans at all other times. Sectionalize a long shot into separate views rather than pan it all in one. Sticking to this rule until later experience has taught you the specialized values of a pan shot will save many a foot of film. Did you ever notice how a poorly made pan has spoiled many a good rv shot?

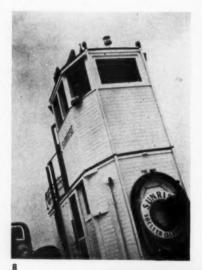
4) The remedy in this case is obvious. Shoot a little more footage than is required, the excess can be edited out. Hold 16mm to an average of five or six feet per scene, getting approximately 15 scenes to each 100 foot roll of film. For 8mm, the average should be 2½ or three feet per scene, with about 15 scenes to each 50 feet of film.

Unless the scenes are long enough in the finished picture the effect will be ragged or choppy. There is no remedy for a scene that has been taken too short. It is better to throw away a foot too much of film than to be one foot too short.

5) This fault is occasioned to some extent by the short scenes discussed in point 4, above. Another reason is the lack of preparatory or tie-in shots that enable a "bridge" to be built between scenes. Time gaps, the periods when the movie

camera has stopped, are understood by the movie maker and are filled with other activities. However, when the film hits the screen, as far as the audience is concerned, time flows on without any breaks. Should one scene suddenly change into another without adequate audience preparation or without intervening scenes that will take care of or explain that change, the effect can be quite unnerving.

It is obviously impossible to keep the camera running during every minute—nor desirable to do so—but these passages of time must be explained. Figures 3 and 4 give just one hint as to how it was done in a simple sequence. The idea was to show the meeting of friends at an airport. There was a time gap between the reading of a letter telling of their coming and their actual arrival at the field. Fading out the letter, a scene (not shown here) was made through the windshield of the







car as it entered the airport. The second scene (Figure 3) indicated the waiting period before the arrival of the plane as shown in Figure 4.

Other ideas will come readily to mind in thinking over the problem of covering time passages or action changes. Buying a ticket, a close-up of a watch face, the turning pages of a calendar, etc., are but a few of many such devices.

We have spoken only of time passage explanations. Radically different changes in location of action in a film can also be explained. These can be handled later with titles or narration and, while either method may sufficiently good, don't neglect the possibility of doing so pictorially with the camera.

6) While very similar to the problem of point 5, it is often desirable to use actual scenes made during vacation filming. These are collected by watching out for

human interest or other types of "filler" scenes that can enhance the film as well as tie it together. In Figure 5 a few feet of a fire that timed itself just as we were driving along gave added fillip to the film of that trip.

"Identification" titles made on actual location are of more interest than one might suppose. (Figures 6 and 7). They save later titling jobs and can also aid in putting a number of vacation reels into correct chronological order.

Shots of people with whom we come in contact during our travels, operators of various services such as the engineer of the ferry boat (Figure 8), signs of those services (Figure 9) and similar scenes can explain, act as transitions, lend continuity and promote the interest quality of our films.

Vacation movies seldom start with any hard and fast theme. We usually rely on

events as they occur, but their smoothness and professional look can be helped immeasurably by looking for and shooting little details and episodes as we come across them. Figure 10 is a "still" from a movie sequence that has never failed to receive approval.

Regardless of whether you make your film as a travalog or a personal newsreel (either is good), don't forget to get some of those "ooh" and "ah" closeout scenes—the classic, yet still good ending—the scene as in Figure 11.

Our day-to-day stay-at-home pictures can be made just as interesting as any travel film by using the same attention and care. Allied with the foregoing "production" points are of course the technical ones of good exposures, sharp focusing and use of a tripod to insure steady pictures.

So, here's hoping your vacation films get all they deserve—and have a good one!



VARIATIONS ON A THEME

THE THEME:

Pilings, Water and a Sea Food Restaurant

PHOTOGRAPHS

by Kassel Slobodien

The Experiment: given a time, a place, a camera and your own natural born imagination, see what variations on a theme you can come up with on a summer's afternoon. It is excellent practice from the point of view of seeing, and good training in learning the knack of focusing for different effects.

In these shots photographer Slobodien stopped down from between f/16 and f/32, depending on what he wanted to emphasize before his camera. Simultaneously, he experimented with composition for added interest.





Shot above was made at f/16, 1/25; that at left, f/32, 1/25, with K2 filter. Kodak Medalist II was used for all of Slobodien's photographs.



Everything is in sharp focus (above): f/22 at 1/50. Closeup shot at right was exposed 1/25 at f/22 for soft background, detailed foreground.



What better setting is there than the beach—to make those wonderfully candid shots of your family at play? Snap all you can; your shots will be fun for years.



THE FAMILY CAMERA

With water and sand reflecting so much light, you seldom have to use flash for fill.

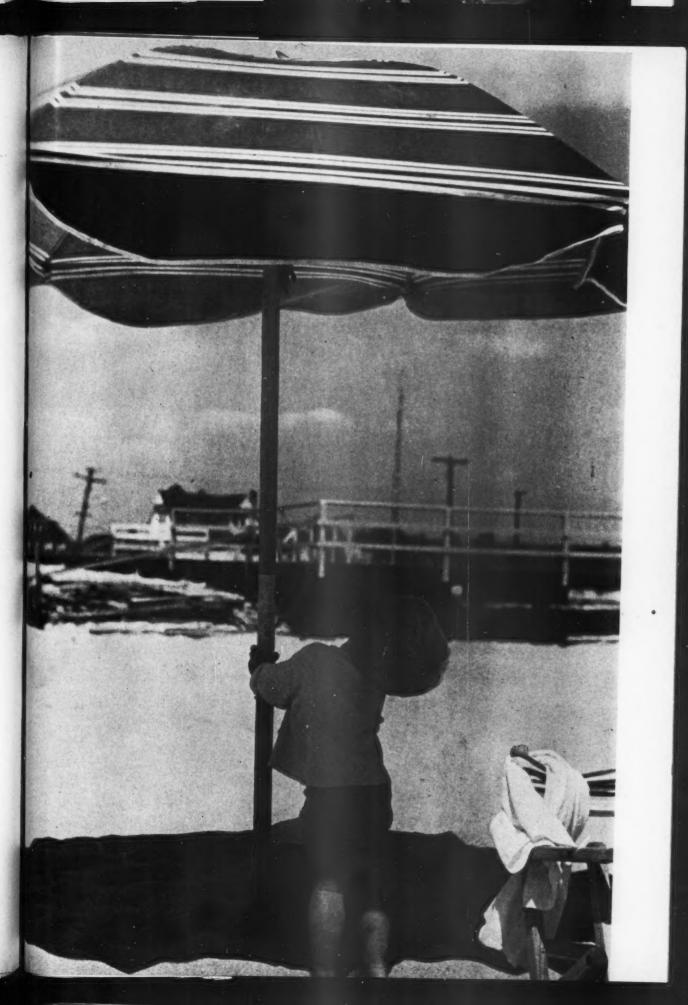
GOES TO THE BEACH

Text and photographs by A. John Geraci

When the clan goes to the seashore there are lots of memorable candid pictures, just for the shooting. But be careful about that equipment in the sand!

A day at the beach is a wonderful time and a wonderful place to take pictures! On a sunny day, a cloudy bright day, or even a diffused light day, enough light is reflected into the shadows from sand and water to make picture taking a bit less difficult than usual where one is concerned with highlight-to-shadow detail relationships. Seldom do you need flash as a fill, and rarely do you have to use a reflector of any kind. For sand and water themselves act as a built-in reflector.

All of this, of course, helps free both your camera and your mind from mechanical and technical problems and gives your creative sense greater latitude and freedom in which to work. And then take subject matter such as



THE FAMILY CAMERA GOES TO THE BEACH

your family—as is illustrated in this article—wherein you have a great deal of personal interest, and let your imagination work freely.

You undoubtedly have thought of taking pictures of the activities on a beach picnic, or during a week-end visit to the seashore. Perhaps you never got around to it. It is a provocative idea for this coming summer! The possibilities within the reach of your photographic ability, regardless of what it is and what equipment you have, are many.

Simple action shots can use up practically all of your film. Good candid portraits for the family album or for your camera club exhibitions are staring you in the face.









Excellent group pictures of the family, which always create a problem for indoor shooting, can be shot with minimum posing and maximum naturalness in the subjects, on the beach.

What about a picture story of the day's outing? Catch all of the hectic excitement of arriving at the beach, the tired sleepy feeling that creeps up in the afternoon, children playing and digging in the sand, learning to swim, riding the waves, splashing a pail of water on a dozing uncle or munching on tasty (if sandy) hotdogs. An untold number of spontaneous shots occur all day long, and you can get them if you and your camera are set and ready!

The important thing is to catch the action, mood or

Get set and shoot away! The shots on these pages are only a few of the types of picture you can get with your family this vacation. Keep alert, and watch for the moment when kids are unaware of the camera—then they're often at their "cutest."



THE FAMILY CAMERA GOES TO THE BEACH

The bug was on his back, but not the photographert Geraci keeps his 35mm in action!





expression at the right moment in order to convey the care-free, happy time the family is enjoying. This is just as important in candid snapshooting by an amateur as it is for the professional who is shooting for *Life* magazine.

The camera best suited for catching the reality of such things is the miniature camera. The 35mm film with its 36 exposure rolls gives you plenty of film with which to shoot without having to stop to change spools too often. Its flexibility and ease of handling, as well as its small size (which tends to hide it), are all in its favor. The small reflex camera has similar advantages including the direct groundglass view of what is being photographed.

Don't forget to take along a tripod so you can make some studied portraits of the older folks. The crisp sunshine and filled shadows render wonderful portrait lightings. With so much light in the shadows expose for the shade detail to exploit some dramatic background effects.

Another advantage of the miniature camera is the interchangeability of the different focal length lenses. Use the 85mm, 90mm or longer focal length lenses to achieve good perspective of the faces. You can shoot wide open to soften up the background if you like it that way. With a medium speed film, such as Plus X, exposures can be made as high as f/6.3 at 1/200 with the 90mm lens, giving not only tremendous depth of field, but also sufficient shutter speed to catch all manner of action. By using the 35mm wide angle lens you can achieve depth of field at f/9 at 1/100 from ten feet to infinity, with the distance set at 25 feet.

The long focal length lenses such as the 135mm f/4, can be used to get action shots in the water from a safe distance on the shore. Children playing in the surf, daddy throwing his youngest up in the air as a large wave hits them—scenes such as this can be snapped with no danger of spray harming the camera.

There are, however, other precautions which must be taken at the beach to thoroughly safe-guard equipment. Of course there are hazards of being splashed by a playful son or mischievous niece who doesn't have the slightest idea of what salt water can do to the fine materials in a camera. Be careful about dropping your camera in the sand and getting it in the way of a swishing handful of sand that may be thrown in your direction. Sand's gritty action makes a top notch abrasive that can ruin finely machined surfaces. If a sea breeze is blowing a fine spray of salt water into the air, be sure to wipe off the moisture that may collect on your camera. When it is not in use, it is a good idea to put it in a clear pliofilm bag for protection. Lenses, exposure meter and other accessories should be kept here, too.

Regardless of what camera or kinds of equipment you are using, you will have an enjoyable time shooting pictures which you and your family will want to enjoy and save. Once you become aware of the broad possibilities of beach shooting in the wonderful light available at no extra cost, you will no doubt join the ranks of those who are already sold on shooting with available light.

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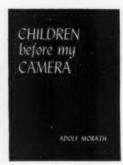
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